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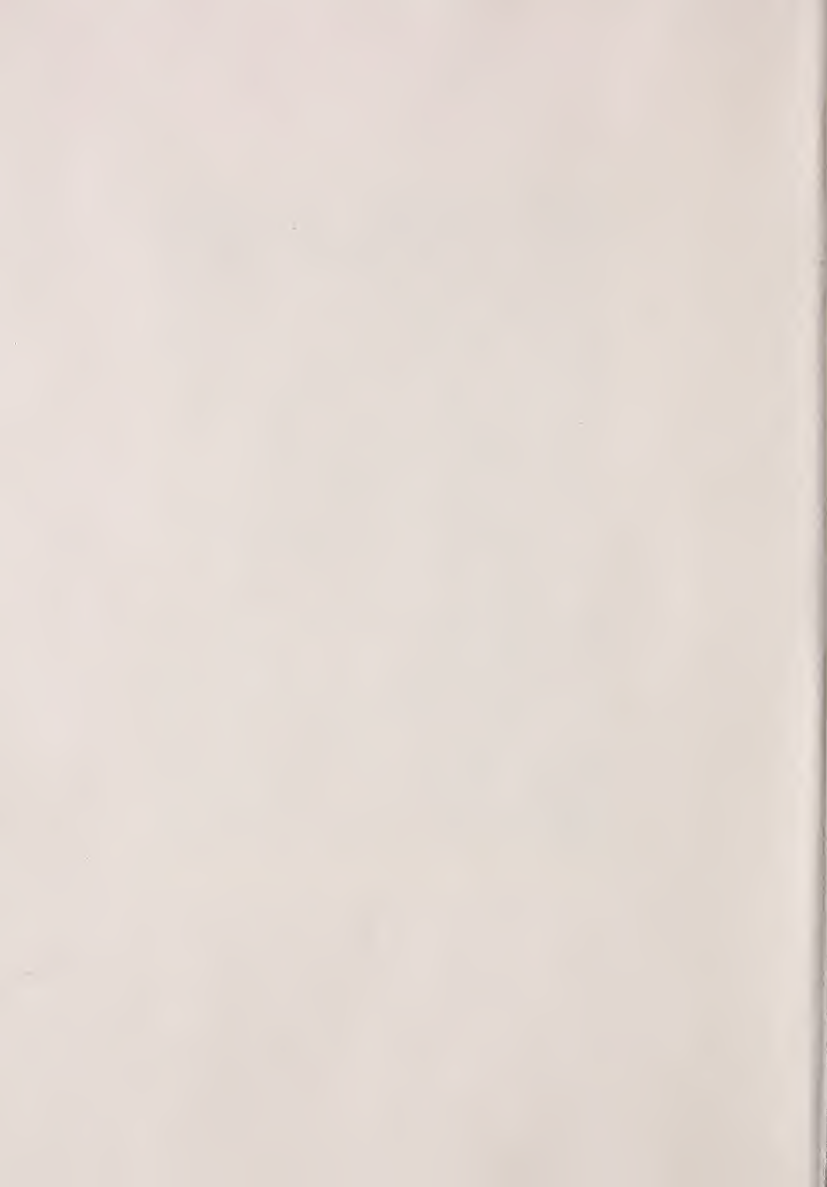
Our Parish Churches





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OXFORD.







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ARCHITECTURE :

ESPECIALLY IN RELATION TO

OUR PARISH CHURCHES.



GREENSTEAD CHURCH, ESSEX.

1890.

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Rev Arthur Sloan
Rochester
ARCHITECTURE: *NY*

ESPECIALLY IN RELATION TO

OUR PARISH CHURCHES.

BY THE

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*“ Lord, I have loved the habitation of Thy house,
and the place where Thine honour dwelleth.”*

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TINTERN ABBEY

INTRODUCTION.

AS the cathedral represents to us our Church in its national and universal aspect, and symbolizes the organization and comprehensiveness of Christ's kingdom upon earth, so the parish church impresses upon us the sense of its pervading influence, its spirit of independence, its power

to elevate and spiritualize the daily life of the village and the home. To almost all of us, I suppose, there is some one spot sacred beyond all the world besides. To most of us, it may be, that spot is some village House of Prayer, some holy and peaceful Acre of God, to which we of English race look back with a tenderness more than we always care to acknowledge, even from beyond the wide wastes of ocean which reflect the Northern Aurora or the Southern Cross.

And it is well that we should regard them with this reverence. In them has been the witness that the whole land to its utmost bound of pebbly beach and sandy shore, chalk cliff and granite reef, fringed by the ceaseless surge of its surrounding waves, is claimed for God. In them has been heard, through long generations, the pleading for Christ's poor,—the duties of sympathy and right told out unfailingly to the rich and strong. They have continued the witnesses of the dedication of life and youth to Christ, of the solemn troth-plight of devoted love. There has been drained "the chalice of the grapes of God." There in the darkest hours of sorrow has been declared the hope triumphant in the Redeemer's words, "I am the resurrection and the life."

Their very stones are hallowed to us. Through the changes of a thousand years they have proclaimed that which changeth not. There have, indeed, been changes interesting enough in their

outward form and manner of expression ; but, perhaps, the general constancy to certain types is more remarkable than are all the variations from them.

Of course, the question, "How far have these buildings value as architectural monuments?" must be considered quite apart from the influence of their historical and religious associations. I do not think that there ought to be any doubt as to the answer to be given to it. And yet, answers strangely opposite have been given, even by sincere admirers of the Gothic styles.

For instance : Fergusson, in his "History," says : "Were it possible in a work like this to attempt anything approaching an exhaustive enumeration of the various objects of interest produced during the Middle Ages, it would be impossible to escape a very long chapter on the parish churches of England. They are not so magnificent as her cathedrals, nor so rich as her chapels ; but for beauty of detail and appropriateness of design they are unsurpassed by either, while on the Continent there is nothing to compare with them."

Now for the other side. Garbett, in his "Principles of Design," speaks in this manner : "The fact is, that our old 'Gothic' parish churches are, for the most part, gothic indeed ;—the work of illiterate rural masons, totally ignorant of the principles of that or any other architecture ; repeating as well as they could the mere details, empty forms.

or clothing, of the only architecture they saw. These 9,000 buildings so precious, to be 'restored' with such care (or, as some say, impossible to be restored), display in no single instance that I have seen an attempt at, or appreciation of, unity, simplicity, correct expression, or any one principle of sound taste (beyond mere honesty). Perhaps it may have been otherwise on the Continent," &c.

These extracts are both taken from admirable books. The doctors differ with sufficient thoroughness. Which are we to believe?

Fergusson, certainly. Garbett must have been singularly unfortunate in his visits to country churches, if he could find "in no single instance" anything to admire in them. No doubt, there are churches (some owing to their remoteness from the active art-centres of their time, some because the worthlessness of the only materials available rendered artistic expression unattainable in them) which seem to justify his unfavourable comments, though many even of these derive a certain kind of nobleness from the manly honesty with which he credits them. But the vast majority are worthy of study, and many among them demand the highest admiration.

And this need be no matter of surprise to us; for very many of the parish churches were designed by the same minds and wrought by the same hands as the great cathedral and abbey

churches. It is not by any means uncommon to find a church divided by a screen, the nave having been used as the parish church, while the choir has served as the chapel to the neighbouring monastery or college. As examples of this we may mention Boxgrove, Tynemouth, and Manchester. Then we must remember that exceedingly many parishes—a considerable proportion of the number in the whole country—were in the hands of the cathedral and monastic bodies, and it seems but reasonable to suppose that the masters would employ their own architects, masons, and sculptors upon the churches which belonged to them. The little church at Skelton is, in its way, as fine as the south transept of the huge minster of York: Archbishop Walter Grey is said to have built them both. No doubt, Mr. G. E. Street was perfectly right in saying that Stone Church, Kent, was built by the architect of Westminster Abbey. But perhaps few would have been prepared to find his opinion of the church and the result of his comparison expressed in such words as these:—"It is impossible to speak too highly of the workmanship or of the design of every part; and close as is its similarity in many points to our glorious abbey at Westminster, it is a remarkable fact that, in care and beauty of workmanship, the little village church is undoubtedly superior to the minster."

So we will certainly conclude that the parish

churches of our land are most worthy of study as architectural monuments.

And in the greater examples we have the architecture very grandly exhibited. It is, indeed, difficult to realize the scale upon which some of our parish churches of the most ordinary general type are laid out. We may say that the greatest of our cathedrals have an area about three times as large as that of the greatest of our parish churches; and (although of this it is by no means so easy to speak with accuracy), the average cathedral is, perhaps, some ten or twelve times as large as the average parish church. Yet the loftiest of all the ecclesiastical towers of England is that of Boston; and the spire of St. Michael's, Coventry, is inferior to that of Salisbury alone. The Rood Tower of Lincoln is certainly not only the grandest in design but also the loftiest of all our cathedral towers. But that of Boston parish church is six feet higher still. It exceeds the great towers of York and Worcester by no less than 70 ft.; and in the comparison with the cathedral towers of Ripon and Southwell it has no less than 150 ft. to spare. It is double the height of the towers of Chester, Bristol, and Carlisle. It is taller by 100 ft., and more, than those of the cathedrals of Winchester or St. Alban's, of Hereford or Wells.

But although in this instance we find the tower of a parish church rivalling in height the loftiest of those which crown our great cathedrals, we must

admit that in this respect the tower of Boston has no fellow. Its height is 268 ft., and I do not suppose there are in England more than two other towers belonging to parish churches—those of All Saints', Derby, and of St. Mary's, Warwick,—which come within 100 ft. of it. The minsters claim all the other towers of 200 ft. and upwards (Lincoln alone has three), or even coming close upon that altitude. Of such they have about thirteen among them. But with regard to spires, the comparison may seem to yield more equal results, and the order at the commencement gives us cathedral and church alternately. For we have Salisbury Cathedral, 404 ft.; St. Michael's, Coventry, 320 ft.; Norwich Cathedral, 313 ft.; Louth Church, 294 ft.; Chichester Cathedral, 277 ft.; Grantham Church, 274 ft., &c.* And although Lichfield Cathedral with its three spires comes only a little lower down, soon the parish churches have the list almost to themselves: for the cathedrals are relatively few, and several of them which formerly had spires of timber have them not now; whereas the number of parish churches which have spires is still very large.

But, although we say so much about scale, and although we must admit that size is an exceedingly important factor in estimating architectural effect,

* The spire recently restored to the church of St. Mary, Redclyffe, is said to be 277 ft.; or to the top of the vane, 292 ft.

it is not one upon which we wish to say much at present. Our parish churches are, as a rule, not very large buildings. Even in respect to towers, we would not rely too much upon mere height. There is what we may call a certain personality about them, and they make their character felt, just as we know that it is not always the tallest people who most impress us with a sense of dignity. There are other qualities which we are made to feel; and we acknowledge that mere stature counts but for little in comparison with them.

We will now endeavour to discover what some of these other qualities are in the case of our old churches, and how they have varied in their manifestation from age to age.



II.

THE CHURCHES OF ROMAN BRITAIN.



OF what kind were they?

We can do little more than guess: for we have scarcely anything remaining from those early times of which we can feel sure that it ever belonged to an ecclesiastical building. Great masses of Roman walls still stand, but they mark the sites of castles and camps. Tessellated pavements in abundance are found everywhere throughout the country, but they were the floors of villas, not of churches. Baths of great former magnificence are still to be seen in the city of Bath—to which they and their successors have given its name. But no basilica remains, except it be at Brixworth alone.

You see we do not venture to speak with very great confidence. There is reason for hesitation. We find rough ancient work in which we recognize the characteristics of Roman buildings. The bricks are Roman, clearly: but then there are Roman bricks in the Norman churches of St. Alban's and Colchester, and great stones of Roman workmanship in the Northumbrian churches of Hexham and Escomb. And, again, the arches and walls have

a strongly Roman look about them. The work may be roughly done, and yet be Roman; because in a building so remote they would not care to have the workmanship of the best; and, in fact, during the Roman occupation of Britain, the character of Roman building, even in Rome itself, was steadily deteriorating from the earliest period to the latest. Or it may have been a rough imitation of Roman work, performed after the Roman occupation had come to its appointed end.

But the probability seems to be that at Brixworth we really have the remains of a Roman basilica. On entering the building you are at once struck by its spaciousness. Its width is far greater than that of others of our Early Romanesque churches. There are the solid square piers; the massive arches formed by double ranges of the long bricks. The aisles or cells which opened out to the north and south are gone, but their foundations can be traced. The present nave of 90 ft. seems to have been divided across at two-thirds of its length by two piers with three arches,—a wider arch in the centre, and a narrower one on each side,—so that there would originally be a nave of 60 ft. and a choir of 30 ft.; beyond that again, eastward, a chancel, terminating in an apse, around which was a circumscribing aisle. Then there is later work, but still of the Early Romanesque,—the addition of a tower upon the Roman west porch, the walling-up of earlier doorways, the erection of the circular

staircase on the west side of the tower and rising higher than the Romanesque part of the tower is now, though of course not higher than it must have been when this staircase was built to give access to its upper story. About the same time, I suppose, must have been the insertion of a window looking from the tower into the nave. It is of three lights, divided by two of the rude baluster shafts, and has cut off the outer curve of the still earlier arch below. These were probably alterations of about 870. Then there are additions of the fourteenth century, and later—the Decorated upper story of the tower and the spire above it, the Decorated chapel on the south side of the choir, the Perpendicular chancel, &c.

Still, the result is, that here at Brixworth we really appear to have what we have nowhere else—the walls and arches of a basilica of Roman Britain.

Besides this, there is the church of St. Martin, at Canterbury, and that within the area of Dover Castle. The former has extreme interest as the scene of the baptism of the first English Christian king. The latter stands as upon an advanced bastion of the land, around which have been drawn lines of defence by military engineers of every age and every race who have made this isle their home. As it has been pointed out, from the top of the proud keep of the Norman you look down upon earthworks of the earliest days, upon mediæval

towers, upon the trenches of this latest age. The Roman Pharos (built of the Roman's favourite tufa) stands, as at Ravenna, opposite to the western end of the church, and was probably connected with it by a porch: but the church itself, with its cruciform plan and central tower, was built or rebuilt in the days before the coming of the Norman. And St. Martin's, at Canterbury, also has been rebuilt and altered out of recognition.

But Brixworth, notwithstanding all changes, shows us something of the general form and appearance of the churches of the earliest Christianity of our island.



CHURCH STRETTON, SHROPSHIRE (p. 94).

III.

THE FIRST ENGLISH CHURCHES.



WHEN the English first came to Britain, they found plenty of churches, and burnt them. Little could any one of them then foresee the day in which his tongue, like a later and wider Greek, should have grown to be the language of whole continents and of all coasts; when Canterbury should have become a grander Rome,—not opposing, but welcoming true science in its every effort, aiding and elevating it in all; when the freedom and daring of his own spirit should have been revealed with an unthought-of splendour, and in a manhood of the noblest type; when, beneath the flag of Christ, the great rover, Selwyn, the truest Viking of them all, should have harried the shores of the kingdom of darkness to give them light.

All this was as yet far off. At first the Englishman appeared only as a destroyer. But Augustine was heard at Canterbury, Paulinus at York. Afterwards came the missionaries from Ireland, which had been the home of the most loving and faithful of the churches, and had sent forth its preachers into Germany and Switzerland, and even into Italy itself.

In England, we have testimony to the influence of these Irish teachers before our eyes everywhere to this day. There are exceptions on each side; but the practice almost universally followed may be expressed thus: the churches of our islands have their east ends square; the churches of all the rest of the early Christian world have their east ends semi-circular or polygonal. Ireland knew no Roman domination, and received no basilica. Her early churches are all square-ended. Into Britain the Romans brought with them the basilica and its apse, as we see at Brixworth. It is also seen at Worth. But it did not take root. The Normans afterwards brought it in again; but with the Norman power and name it again died down. So long as England was Norman, the apse was retained. With English freedom, law, and speech, the square east end returned. Notwithstanding the evidence of the love of Henry III. for the French fashion which Westminster affords, and other cases similarly to be accounted for, this is the rule; and it applies to our parish churches with at least as much distinctness as to our cathedrals.

And the testimony of the parish churches is the more ancient of the two. Although the cathedral organization in its earliest and simplest form preceded the division of the country into parishes, yet of existing buildings the parish churches are older than the cathedrals. Nowhere except at Stow have we now remaining above ground any walls which

were those of a cathedral before the Norman Conquest. But we have many churches older than that of Stow; while of the other cathedrals of the pre-Norman time, that of Wells was probably the only one of which any portion remained standing as late as the thirteenth century. That was altogether exceptional. The others were entirely rebuilt about the close of the eleventh century.

Of churches, I suppose the oldest that we have (after Brixworth and the original portions of St. Martin's, Canterbury) to be those of Dover, in Kent, of Monkwearmouth and Jarrow, in Northumbria, and of Bradford-on-Avon, in Wessex. The two Northumbrian churches were founded by Benedict Biscop,—Monkwearmouth in 674, Jarrow in 684. That of Bradford was the work of Ealdhelm, about 700.

Strictly speaking, these can scarcely be called "parish churches." Although they date from the period of the division of our land into parishes,—for Theodore of Tarsus, to whom this division is generally attributed, was Archbishop of Canterbury from 668 to 690,—yet each was the church of a monastery, which perhaps may mean no more than that it had three or four priests attached to it.

Those of the North will be remembered for ever in connexion with the life and work of Bede; that of Bradford with Ealdhelm. In size they can never have been more than parish churches, and as

parish churches they were used when the monasteries to which they belonged had passed away. The monastery at Bradford was a branch from the far more important society at Malmesbury; and it is related that at Malmesbury, Ealdhelm built two churches, one for the monastery and the other for the villagers round. So we may, I think, fairly take them as examples of the style of the parish churches of the time.

Of these the most perfect is that of Bradford. It was discovered in 1857. But in 1879, a church of early date, and at least as perfect, was discovered at Escomb, in the county of Durham. "Discovered!" How strange it sounds to speak of "discovering" an ancient church of our own country, as we might one in Armenia, or in Equatorial Africa; but the word is perfectly correct. The church of Bradford was lost and hidden for centuries under factories and stables, with the bases of its walls six feet below the surface of the soil,—the nave being made into a school, and the chancel into a cottage. That of Escomb, deserted and disused, was indeed known to exist, but that it ever had been a house of prayer in the days before the Conquest, had been forgotten for generations. No early record speaks of its foundation, or of its existence. Its walls of great stones, wrought by the masons who worked for Rome, bear their own witness of its age. Its windows have their jambs leaning together: the

two on the north side having square tops, and the two on the south having each a semicircular head cut out of a large block,—all proclaiming an affinity with the round towers and oratories of Ireland, and bringing to mind the days of the missionaries of the West. It was truly a “discovery” when its real character was perceived. In like manner, the very remarkable doorway of Monkwearmouth was discovered, when the earth which had accumulated to the height of the top of the arch was cleared away from its western wall. Then (and for the first time since interest in such matters had been felt by modern minds) were seen the lathe-turned shafts standing where they had been placed 1,200 years ago. At Jarrow, similar ringed shafts had been found in numbers, all displaced. Here they had never been disturbed.

On manuscripts of these early centuries it is not uncommon to find drawings of churches. And they seem always to be represented as extremely short in proportion to their height. I suppose that no one used to consider these as much more trustworthy than the first attempts of childhood, or to think them deserving of serious attention. But such buildings as St. Columba’s cell at Kells, or the church of Bradford-on-Avon, show us that this loftiness of proportion certainly in many cases actually prevailed in the early churches.

Probably most of us have imagined them to have been lowly in proportion, like the little churches of

the valleys of Wales and Cumberland. But that is altogether a mistake. Indeed, the loftiness of their proportions is extremely striking. It is to be observed in the buildings each regarded as a whole, and in the several parts. Their towers have the effect of considerable height, while those of the Normans, which succeeded them, give the impression rather of mass and breadth. The towers of many Norman churches seem almost to have caught the characteristic expression of their castle keeps. But the earlier Romanesque tower of Clapham, near Bedford, is, in proportion to its church, about as lofty as the famous Boston "Stump." For, expressed in feet, the height of the tower and the length of the church appear to be, in the case of Clapham, 80 and 86; and in the case of Boston, 268 and 284. And, although at Clapham the top story of the tower be Early Norman and the body of the church has been rebuilt, yet I think the comparison may still be made, because the present upper story must have taken the place of one either built or designed, for otherwise there would have been no belfry-windows: and the original church was probably not longer than the present building. Then in the little church of Bradford-on-Avon, the chancel arch is "about three feet wide and about ten feet high"—proportions as lofty as those of Westminster! The height of the nave is even more than equal to its length. Try to imagine one of our great churches with such proportions! But,

again, at Bradford the ratio of height to breadth is only by a small fraction less than in the marvellous chapel of King's. And in this case the comparison is certainly quite fair, because neither of these buildings has aisles. The one is among the very earliest of the buildings of our forefathers. The other belongs to the very latest period of purely English architecture. Between them there is a gap of eight hundred years.*

These lofty proportions appear to have been not exceptional, but general. As time went on it is probable that the churches became longer, but did not lose their height. Of this we can well judge from such instances as that of Monkwearmouth, in which the south-west angle of the nave still remains an angle as it has done from the first, while the north-west angle is seen as a vertical joint in the stonework, and the modern aisle is built against it: or from such examples as those of Brigstock, Northamptonshire, Staindrop, in the county of Durham, or St. Michael's Church, St. Alban's, where Lord Bacon lies. In these cases aisles have been added in a later day, and the curves of the later arches cut through the sills or jambs of the

* "The following are the dimensions of this 'little church,'" as given by the Rev. W. H. Jones, vicar of Bradford-on-Avon. "The nave is about 24 ft. 2 in. by 13 ft. 2 in. and 25 ft. 5 in. high; the chancel, 13 ft. 2 in. by 10 ft. and 18 ft. 4 in. high; the porch, 9 ft. 11 in. by 10 ft. 5 in. and 15 ft. 6 in. high." "Life and Times of Saint Aldhelm." Bath, 1878.

early windows, which may still be perceived high up in the original wall.

At first sight it appears extremely curious that the arches should be some centuries younger than the walls which they support. But there is no doubt about the facts. When the aisles were added to the original building, the old walls were under-pinned, the lower part knocked away, and the arches and pillars built beneath to carry the upper portion. Our forefathers rarely destroyed existing work if it could be made to serve their purpose, and so these rude and strong old walls were retained, and stand to this day.

The greatest example of this particular kind of architectural conservatism which I remember is that of the cathedral of Carlisle. There, in the choir, we see the lovely arches of the thirteenth century, while the pillars and sculptured capitals below them, as well as the triforium and clearstory above, are all of the fourteenth century. The interpretation of it is, that in 1292 the beautiful Early English choir was burnt by the Scots. Every cathedral and abbey had its own series of fires: and in the Carlisle series this of 1292 was neither the first nor the last. However, the burning of the roof so seriously damaged the upper portion of the walls that they were beyond repair, and then, when the roof had fallen in, the whole of the heavily-framed timbers from above and the stalls and screen-work below together formed upon the pave-

ment a glowing mass of fire, in which the pillars were calcined until they could not be retained in the restored building. So that we may there see the fourteenth-century pillars supporting thirteenth-century arches, and these again bearing up the fourteenth-century work of the upper walls. The result is certainly curious, but the stones tell their story clearly, and we cannot refuse to believe them. And, after all, perhaps the only reason why we think it strange is, that we scarcely expect to find the old builders working in such a modern fashion, and that Gothic arcades were built beneath shored-up walls, exactly in the same manner as the lower stories of our dwelling-houses are continually being converted into modern shops.

When we stand between the ancient walls of one of these early churches, and see the remains of the ranges of small windows above the arches which open into the present aisles, we are obliged to admit that these ancient churches, though narrow, were decidedly lofty buildings.

And I think them deserving of far greater respect than is generally accorded to them. The squareness of their masses, the immense strength of the bold arches in the enormous thickness of the walls beneath their heavy towers, the unrelieved solidity of the work, and occasionally a Stonehenge-like tendency to the employment of vast stones,—all these together lead to a result which is certainly imposing. The style, in the state in which its

monuments have come down to our day, knows no delicacy of refined ornament, no grace of form. But I do not think that any one can look upon such towers as those of Barnack and Earl's Barton, or pass beneath such arches as those which bear up the towers of Barnack, Brigstock, and St. Benet's, at Cambridge, without being strongly impressed by a sense of the dignity which the effort to build for all time never fails to impart.

About these towers there is very much that is remarkable. Most commonly the towers of these early churches, were lofty, but of small area. Nearly always they have in the upper story a double window—the division being formed by a rude baluster shaft set in the middle of the thickness of the wall. The general design is identical with that of almost innumerable towers of about the same age on the Rhine and among the Alps, Apennines, and Pyrenees. Therefore it is evident, as it has been strongly urged by Professor Freeman, that (apart from the fact that in our own country most of these towers are in the Danish districts) this was no local Saxon style, but truly an Early Romanesque, belonging to the whole area of the Roman Empire, in all the remote districts of which its representatives still survive. But, in addition to these almost universal characteristics, the towers of Earl's Barton, Barton-upon-Humber, and Barnack have what has been well called the appearance of "stone carpentry," as if their builders were more familiar

with wooden framing than with masonry. It has the wooden origin of its forms as clearly shown as the Lycian tombs in the British Museum. The theory, once held, that nearly all the churches of England before the Confessor's time were built of wood is certainly not true; but these towers seem to prove that their builders were so much accustomed to the aspect of wooden framing, that they adopted its forms as a decoration for their towers of stone.

In stone, this is constructively a mistake. The main joints, as well as the bonding courses, ought always to run horizontally—as those of the old Romans did. At Earl's Barton, several of the upright strips of stone show a separation from the walling on each side; some have been merely on the surface, and have fallen out. The construction is bad; but, nevertheless, the tower certainly has a “barbaric grandeur.”

These upright projections are often called “pilaster strips,” and the expression is a good one. There can be little doubt that abroad (if not also in our own country) they were derived from the pilasters of the Roman buildings.

Generally, they are formed of stones alternately long and short, and so are the angles of the buildings in which they occur: in the angles, the “short” stones being flat, but spreading laterally, so as to bond-in with the masonry of the walls. This is called “long-and-short work.” I believe it is

not found in the very earliest churches, and never in Norman or later buildings.

Among all the existing towers of the Early Romanesque period, there is perhaps not more than one in England which retains a roof of the original form. Generally, in some later age, upper stories, battlements, or even spires were raised upon the old walls, and have entirely altered the outline intended by those who designed them. Barnack has an upper story and spire of Early English date, and Brixworth (upon the Roman-



SOMPTING CHURCH, SUSSEX.

esque tower attached to the still older church) an upper story and spire of the Flowing Decorated style. At Sompting, however, the tower still shows the form which was, in all likelihood, the usual one, or at least a common one, throughout the period of which we are speaking. It is of the class to which Garbett applies the term "gable pyramids," and which are yet abundant in the valley of the Rhine and other parts of Germany. The tower of Flixton Church, Suffolk, which was demolished in 1856, appears also to have had four gables. It was a tower of the same period, and was probably roofed in a similar manner. It is to be regretted that we have not in our own country other examples of so picturesque a form.

In a large number of the instances in which we find any pre-Norman work it is in the tower. Very frequently the tower is Early Romanesque when all the rest of the church belongs to later styles. It has been suggested that often the tower only may have been of stone, and the body of the church of timber. It may in some cases have been so. But the rebuilding of the body in later times may quite be accounted for, even when the whole had been of stone from the first. For the narrow space and dim light from small windows high up, in many cases like the loops in a barn, at first never intended even to be glazed, might well lead to a rebuilding, for the sake of more space and the light of storied windows. But if space and light were required in

the body of the church, that was no reason for pulling down the tower, if it were thoroughly sound and strong enough to bear the swinging of the bells. So we need feel no surprise that many of these early towers should remain when there is nothing else left of the buildings to which they were originally attached.



ST. MICHAEL'S CHURCH, ST. ALBAN'S.

And it is to be remembered that these towers may well have been exceedingly numerous. It has been computed that the number of churches in England before the Conquest was about 4,000. The Domesday Survey mentions some 1,700:—222 in Lincolnshire, 243 in Norfolk, 364 in Suffolk, seven in the city of York. There were more than sixty in Northamptonshire, eight or nine in its county town. In Derbyshire, there were not fewer than fifty, and at least five in the county town.* And this survey is acknowledged to be incomplete. No churches at all are returned from Lancashire, Cornwall, or Middlesex. The counties of Northumberland, Durham, Cumberland, and Westmoreland were not included in it. And the ancient Anglo-Saxon law allowed the title of “thegn” to any one who had on his estate a church with a bell-tower. So that there was a clear inducement to build, even apart from considerations of use or of religion. We should reasonably have supposed them to have been numerous, as they certainly were,—and very many still remain.

They are usually at the west end of the church. In this and other arrangements, the constancy to certain types is remarkable. In every one of the ten centuries from the days of Ecgberht to our own the English parish church has most commonly con-

* See Poole's “Ecclesiastical Architecture.” He gives the above figures from Churton and Hartshorne.

sisted of nave and chancel and a western tower. In the eighteenth century there was certainly less care to conform to any mediæval rule or custom than at any other period of our history. Yet, in the eighteenth century, as in the twelfth, this was ever the usual form. Before the Conquest, aisles were probably rather the exception than the rule; after it they became general. Often these were added to existing buildings, for the sake of providing additional space; but it was soon found in the olden times (as it has also been by the modern church-builders) that, unless the required space be small, it is far cheaper to divide it by ranges of pillars, and then to cover the intervals by separate spans, than to roof over the whole area by one vast framework stretching across from wall to wall.

But, in general, our earliest builders did not need these great spaces. The narrow nave without aisles usually supplied all the area required.

The other common plan of church is that of the cross. From the earliest days of English building to our latest designs, it has been all but universal for cathedral and abbey churches. For parish churches it has never been so common as the simpler plan, but there is no age which has not left us examples of it. From the Early Romanesque period we have not only the evidence of Stow, which was once cathedral, but also of Dover, Worth, and Stanton Lacey. We have descriptions of many other cruciform churches of those times:

but in each of these instances there are transepts of Early Romanesque date still standing.

But, although it is now well known that there were in those early days a great number of stone churches, we must also understand that very many were of wood. The old writers mention them of various dates, and in different parts of the country. There were such at Glastonbury, on Lindisfarne, at York, at Greensted. That of Greensted, and that alone, is standing at this day, and a delightful little country church it is.

Do Londoners know it? Out of all the four millions how many have visited it? O! riders in carriages and upon horses, who in hundreds throng and choke the entrances to the park, why is it so rare a wonder to meet one of you in the lanes of Essex or of Kent? A long day's driving in the country is a less baneful pleasure than a long night's dancing in heated rooms. Even a glance into mean and straggling suburbs on the way, though by no means a pleasure, may not be without its gain. O! riders upon bicycles and tricycles, pedestrians and excursionists, go and see the venerable relic for yourselves. It is but about a mile by the avenue from Chipping Ongar, or a few miles of woodland beyond Epping,—woodland still, if not “forest primæval,” and full of English loveliness yet,—and there is the only remaining wooden church of Saxon England. Within its wooden walls the body of St. Edmund rested in

1013, when it was being carried back from London to Bury. It had been removed to London for safety three years before, but by 1013 the fear of the Danes was again passing away. Now it forms a charming little church, with all the dignity of its antiquity, all the interest of its place in our nation's history, and all the homeliness of a mission-room.

It is the nave which is the "wooden chapel near Aungre." It has now no trace of original windows. The little wooden tower and spire to the west, and the brick chancel of the sixteenth century to the east, the dormer windows, and the porch, are all additions. It has been "restored," and the modern work has been thoroughly well done. The porch has been renewed. And to preserve the ancient walls, the lower ends of the timbers, which were rotting away, have been cut off, and a low base course of brick laid under them.

In these wooden walls the chief interest resides. They consist of upright portions of trees—only about six feet high to the eaves—looking like a row of trees placed touching each other—a series of half-rounds outwards. When you enter the building, it appears as if these were half-trunks, for the inner walls are flat. In reality, the flat pieces are interior boards, and the trunks are not merely divided, but partly hollowed. Like Finan's church on Lindisfarne, it was constructed "de robore secto."

In strong contrast with the suggestion of warmth and comfort within these wooden walls is the sense of cheerless desolation so often experienced in the early stone churches. How cold and bare are their rugged walls! But in their day their rudeness would be hidden—at least in the most important parts of the building—by pictures (such as those which Benedict Biscop brought from Rome), by hangings, and perhaps by slabs of rudely-sculptured stone—a veneer of ornament, in principle the same as that of the palaces of Assyria.

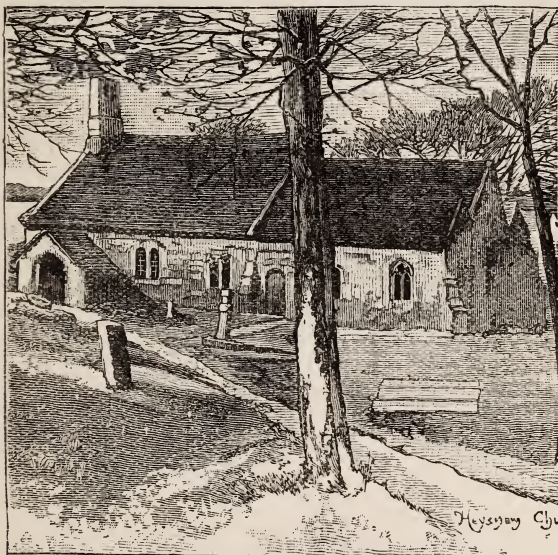
For the figure sculptures which have come down to us are comparatively rude. But the interlacing ornaments are by no means rude: the illuminated manuscripts have often beauty of design, richness of fancy, and delicacy of execution; the goldsmith's work is frequently of the highest merit.

Why should we wonder to find it so? Or the illuminations? Or the embroideries? The greatest minds were not above designing them, nor could the hands of the noblest find more dainty matters upon which to exercise their cunning. Dunstan himself, who as at once Primate and Minister of Eadgar “wielded for sixteen years the secular and ecclesiastical powers of the realm,” had not only drawn patterns for a lady's embroidery, but had been with his own hands an organ-builder, and a busy and skilful worker in gold and silver and brass and iron. The probability is that it all would be artistic in feeling and expression. And how

beautiful the needlework could be we may still see in the Library at Durham. For there is the richly-wrought stole which, after lying buried for hundreds of years, was taken from the coffin of St. Cuthbert. It seems to bring before us something of the life of the Saxon lady. Look upon the work of her delicate fingers. Must she not have been not only devout, but also altogether graceful and refined? This was the offering of the great Ælfred's granddaughter.

In those days the offerings were often of a costly kind. Vestments and books were of immense value. Gold was wrought into foliage and plates for the adornment of the altar and the sanctuary. There were bells in the towers, lead and even copper upon the roofs, organs for divine service,—organs not, we must believe, equal to those of our day, but yet in principle the same. At the end of the seventh century Ealdhelm describes one. A drawing of the twelfth century represents two monks playing an organ, while there are four blowers. In the tenth century, as we have said, Dunstan constructed one, and one in Winchester Cathedral of the same century is said to have required seventy men relieving each other in two companies to supply it with wind. If this number be correctly stated, we may fairly consider it as evidence, not so much of the size of the instrument, as of what would now be unpardonably defective mechanical construction.

The buildings of the Early Romanesque show some anticipations of the later styles. In the tower of Barnack there are windows of interlaced stonework, pierced like the traceries in the Perpendicular towers of Somerset and Norfolk. The division of the walls by pilaster strips creates



HEYSHAM CHURCH, LANCASHIRE.

a multiplicity of vertical lines, and foreshadows the aspiring tendencies of the Gothic of after-centuries. Its chief interest must be acknowledged to lie in its evidences of early effort and purpose—

that is, to be perhaps rather archæological than architectural. But it is not without a purely architectural value also. In its nobler examples it shows the dignity and power of large masses and perfect simplicity. It has sent down to us no buildings except churches or parts of churches, and neither the whole nor a part of one that was in the foremost rank. We know that ecclesiastical as easily as civil architecture may reveal all pride of life and ambitions of the most earthly stamp. But there is none in these. They have to tell only of manly honesty and childlike faith.





OLD SHOREHAM CHURCH, SUSSEX.

IV.

THE INVASION OF THE NORMAN.

THE Norman invader did not bring his architecture with him: he had sent it before. The buildings which he found at Waltham and Westminster were precisely similar in style to those which he had left at Caen; but that style was no longer the Primitive Romanesque. Except in Germany, new developments were everywhere.

taking place. One had appeared in William's Continental Dukedom, was to spread and grow throughout the whole of the Anglo-Norman dominion, and before the close of the life of William's youngest son to attain its greatest grandeur in Durham. Everywhere in England and Normandy the cathedral and abbey churches show examples of the style. Its features appear also in the strong keeps which (as we must now believe) took their origin from the necessity of the retention of England, and thus were rather of home growth than an importation from abroad. That of West Malling, Kent (about 1070), is said to be the oldest Norman keep in existence. Mr. Parker states that M. de Caumont had "examined the sites of the castles of all the barons who came over to England with William, and he found no masonry of that period in any one of them. Their castles had consisted of very fine earthworks and wood only."

But, although the distinctly Norman style had been brought into England before the Conquest, it had not been adopted over the whole land even some years after it. There seems to be no reason to doubt that some churches (as indeed we should expect) were built in the earlier and more generally familiar style for a considerable time. Of this there are two instances in the city of Lincoln. The churches of St. Peter-at-Gowts and St. Mary-le-Wigford, notwithstanding the evidence of what we correctly regard as a pre-Norman style, were pro-

bably built about 1080, or some fourteen years after the battle of Senlac, and fully twenty years after the earliest appearance of the Norman style on English ground.

These are not by any means to be regarded as the last efforts of a dying style, but as the lingering traces of one that had been superseded. The earlier style had not reached old age. It was yet in its infancy—that is, if we are to reckon by development, and not by years. And that it was capable of development we have only to go up the Rhine to see. Yet within a few years it had been entirely superseded in every part of our country; and for the most remote village church as completely as for the greatest cathedral. And even in the small churches we often find the most lavish enrichment. Some of the great churches were almost unadorned,—like St. Alban's:—that is, as far as carved ornament is concerned. The plaster which covers its walls of Roman brick, was adorned with paintings, but of carvings it had none. Indeed, its builders had used scarcely any stone that could be carved. On the other hand, many very small churches abound in elaborate ornament. We at once think of Kilpeck, Shobdon, Iffley, Steyning, and numbers of similar examples.

Look at such a doorway as that of Adel Church, Yorkshire. How rude and irregular is its workmanship, and yet what a grand thing it is after all! You may find that no two of the points of its zig-

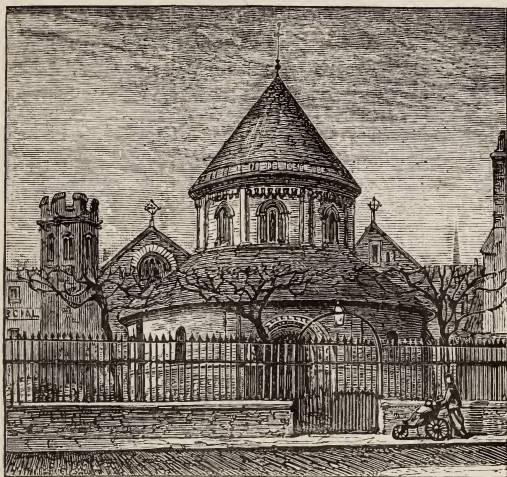
zags are exactly of the same angle or of the same projection. Each is roughly worked out of its own separate stone, and takes its chance of being equal to the others. And as the stones



SILCHESTER CHURCH, HANTS.

happen to be of unequal breadth to begin with, so are the ornamental points upon them. That is why our modern attempts at Norman have generally failed so miserably. A rude and barbaric design like this is grand and striking in its rough power and magnificence. It becomes ridiculous from the very incongruity of the thing when it is

measured out with exactness by modern compasses and worked to smoothness by modern tools. The difficulty of the mason of the present day is his feeling that he "cannot make it bad enough." Yet



ST. SEPULCHRE'S, CAMBRIDGE.*

even in very small ancient churches we often have an impression of power and magnificence such as we scarcely ever experience in modern buildings. And it arises from the combination of enormously massive walls with a lavish abundance of ornament.

* This is the earliest of the four Round churches in England (A.D.1101). The other three are those of St. Sepulchre, Northampton; the Temple, London; and Little Maplestead, Essex.

At Tickencote, Rutland, the chancel arch has, I think, no less than eight orders of receding concentric rings of arch decoration in the thickness of the wall; and looking through this into the strongly-vaulted chancel beyond, the effect is that of exceed-



HOPESAY CHURCH, SHROPSHIRE.

ing magnificence, notwithstanding the rudeness of the details and the smallness of the scale. The modern work at Tickencote has not rendered it impossible still to refer to this characteristic of the original design: and it is the same with Iffley and with the richer churches of the latter part of the Norman period in general.

The effect of its grand doorways was certainly felt all through the period which succeeded. For we find that the builders who came after, if they retained nothing else of the Norman work, generally retained the doorways, and that, too, in many instances even when they had to remove the whole wall to a new position, as when aisles were added to churches previously without them : in such cases, though they re-formed every other feature in accordance with the newest fashion of their own day, they very often rebuilt the Norman doorway stone by stone.

Perhaps we may be conscious of a vague notion that the principal entrance to a church is to be looked for at the west end. We remember the fine doorways of our cathedral fronts, and the wondrous portals of the great French churches, in which every front of nave and transept alike has its richly-sculptured doorway. But, on the other hand, in the early churches of Germany,—which are the only churches really and thoroughly German,—the centre of the west front was occupied by an apse, and the main entrances were always at the side of the building. And in this (although among our existing buildings the only example of the German plan with an apse at each end is that of the little church of Langford, near Maldon, Essex, in which the eastern apse can be traced and the western remains perfect) the English feeling has always shown kinship with the German, rather than with the French. Great

entrances in the transept ends may be seen at Westminster, York, Lichfield, Beverley; as they were also at old St. Paul's. They are few among our many churches, and it is remarkable that they are all of the thirteenth century; in England we have not one before or after it. Smaller doorways in the transepts (and often near one corner, instead of in the centre) are not so uncommon: there are such at Norwich, Ely, Furness, and elsewhere. Lincoln Cathedral has a doorway leading from the Galilee porch, on the west side of the south transept. This is an altogether unusual position, but it occurs in the churches of Yarmouth and Old Shoreham. In the case of the latter, it is of Norman date, and forms the principal entrance to the church. It is shown in the sketch at the head of this chapter. But almost all our important churches have a fine western entrance—one or three doorways in the west front.

Yet even then there is generally (what is not found in the French churches) a fine doorway with a noble porch on one side of the nave. You find it at Beverley, where there are both western and transept doorways besides: and I suppose the porch (north or south, as may be) has ever formed the principal entrance at Salisbury, Wells, Exeter, Hereford, Worcester, Durham, Southwell, Wimborne, Christchurch, Malvern; at Canterbury, Gloucester, Sherborne, and numbers of other churches. In the parish churches, it almost seems

as if the west doorway were retained rather in conformity with tradition and for appearance and occasional convenience than for ordinary use. Many churches (of all periods) have never had any western entrance at all; while many have not merely one but two fine porches, one on each side of the nave. This became somewhat common in the later churches, as St. Mary Redclyffe, Walpole St. Peter, Beccles, &c. Certainly, if the view of the interior from the side be not so impressive as that from the west end, it is usually far more picturesque.

But in the Norman period, with which we are now specially concerned, porches were rare. Such are, indeed, to be seen at Malmesbury, Sherborne, and Southwell, but are scarcely to be discovered among the purely parish churches, though a Norman doorway is very frequently found beneath a protecting porch of a later age. In the Norman time, it was more usual to thicken the wall where the door was to be set, and to let this thicker portion stand forward with a slightly-projecting gable, as seen at Adel Church and Kirkstall Abbey. The result of this is not only to give increased strength, but also great additional dignity to the arch by reason of repeated rings of mouldings and depth of shadow. These fine doorways are often in the west front, but still more commonly in the side of the nave, and not far from the west end; and we find them on the south side rather than on the north: but in that the consideration was one of

convenience. If the population lay to the north of the church, its principal entrance was on the north side. Otherwise, for the sake of warmth, the south side was preferred.

The windows, as well as the doorways, show the same common sense on the part of these old



BURPHAM CHURCH, SUSSEX.

builders. Stained glass had not yet come into general use: therefore small openings were sufficient. But to derive the full advantage from these openings, so small to the outer daylight, a wide splay was given to the interior, so that the

windows always appear immensely larger within the building than when viewed from without. Along the side walls they would naturally be arranged at equal distances. In the ends of the building, the tendency would be to group them together. Such an early group appears in the east wall of the chancel of Burpham Church, Sussex,—a church which once had transepts and a south aisle to the nave, and the Norman chancel of which has afterwards received an Early English vaulting. And with respect to the windows no change of principle was immediately or necessarily wrought by the introduction of the pointed style. In vaulted Early English Beverley we find the single lancets along the side walls of aisle and clearstory, and the grouped lancets in the transept ends as clearly as in the purest examples of the Norman style. But the tendency of the vault was to collect the side lancets also into groups within each bay of the vaulting—as we see at Salisbury and Ely. And the group of still distinct windows is seen in Scotland even as late as the cathedral of Elgin, in the part rebuilt after the fire of 1270. But, from the first, the internal splay gave to each group something of the effect of a single window, because, though externally the lights were separated by a space of plain wall, internally the splays narrowed this space to a mere edge or to a slender shaft. Norman churches like that of Castle Hedingham show this as plainly as

the Early English of Strixton or Polebrook. In the unvaulted churches, the tendency was not towards the grouping of the side lights, but towards placing them nearer together until they become a connected range,—sometimes, indeed, connected so closely as here also to appear divided



CLUN CHURCH, SHROPSHIRE.

by graceful shafts alone,—as in the lovely chancel of Cholsey, Berkshire: or, where greatness of scale would scarcely permit such close placing of the lights, we often find a range of closely-placed arches, of which the alternate openings only are

pierced for windows—as in the unvaulted nave of St. Alban's.

The later windows of the Norman period became large and wide, and very commonly we find the shafts without as well as within, as at Old Shoreham. At St. Maurice's, York, we see the Norman window not only divided by a shaft, but also with a small



MORE CHURCH, SHROPSHIRE.

circle pierced through the stone above it, exactly the process which afterwards led to the traceried window.

The larger windows of Norman and of Early English date were afterwards frequently fitted with

mullions and traceries by the Decorated or Perpendicular builders. Unfortunately, in many instances, modern restorers have removed these later insertions for the sake of obtaining an exact reproduction of the original design, as from the west front of Ripon. Unfortunately—for, even if it were right, it would not be possible except by infinite destruction to bring our churches into conformity with one chronologically consistent design; and such consistency is a gain poor indeed to set against an archæological and artistic loss so vast. In this matter of inserted mullions and traceries, the “Nine Altars” of Durham shows by the contrast between the divided and the undivided windows how greatly the former have gained in apparent scale.

With respect to the vaulted ceilings of this period little need be said here. I believe that the Norman architects almost always intended that their cathedral and abbey churches should be entirely vaulted. In the aisles this intention was usually carried out at once; in the main avenues it was commonly deferred, and the result has been that these main avenues are generally still covered by wooden ceilings or by vaults of a later day. But in the case of the parish churches, a design implying a stone vault over the whole building appears always to have been the exception, and not the rule. Such exceptions certainly did exist, as at Lasingham, Yorkshire, and at Copford, Essex. But, although the vaulted nave was rare, the vaulted

chancel was by no means so unusual. We have instances remaining at Darenth, Kent; Compton, Surrey; Devizes, Wilts; Compton Martin, Somerset; Iffley, Cassington, St. Peter's in the East, Oxford; Heddon on the Wall and Warkworth, Northumberland; and other places.

In St. Peter's, Northampton, there is no vaulting, but above the alternate piers (which are much



KINGSCLEERE, HANTS.

larger in area than the intermediate pillars), stone arches cross the aisles to the outer walls.

But by this time the Norman was no longer an invader. If under William I. Normandy had conquered England, under Henry I., forty years later England had conquered Normandy: and on English soil the Norman had become merged in the Englishman.



KELSO ABBEY CHURCH.

V.

THE TRANSITION.

REGARDING the matter from the point of view afforded by our architecture, we may say that the reign of Henry II. (1154–1189) fairly coincides with the period of the transition from the Norman to the Early English style. Change

was incessant throughout the whole course of our architecture, but in interest and importance no change is to be compared with this. The pointed arch had, no doubt, been used before 1150, but there was no such thing as a pointed style for another forty years.

At first the change is coming on by almost imperceptible degrees. The whole character and aspect of the work remains still distinctly Norman: as it does in that marvellous example, the western transept and front of the cathedral of Ely; and as it does also in the later abbey of Kelso.

But, although the modifications from year to year are so slight as scarcely to be detected, yet if we look over an interval of twenty or thirty years the changes are then plainly to be observed. The increased richness, the diminished mass, the multiplication of shafts and mouldings, the separation of the shafts from the central pillar, the abacus becoming circular instead of square, the growing grace and refinement of foliage,—all are evidence of a new feeling in the work, as they are also tending towards the universal employment of new forms.

For illustrations of the progress of these changes, we are not necessarily compelled to refer to the great examples which we have already mentioned, or such others as those presented by the cathedral of Canterbury and the famous abbeys of Byland and Glastonbury. We have one perfect series in the noble parish churches in and near the valley

of the Nene. Rothwell shows it on a grand scale. In Warmington, it leads on to one of the most perfect specimens of the village church of the succeeding century. Glorious Barnack, among its varied claims upon our attention, has it midway between some of the most striking remains of far earlier and later days. In the latter the piers and arches on the north are of different date from those on the south side. A similar difference is extremely common among the churches of Northamptonshire, Rutland, and Leicestershire,—the pillars being frequently of different strength and design, the arches of different span and form,—very often semicircular on one side and pointed on the other.

About 1175, the bases began to be hollowed into mouldings which would hold water. The dark ring—of dust in the interior, of damp moss on the exterior of our churches,—gives to these bases a very beautiful and effective character; and the fashion generally prevailed for some seventy years. It was, however, not a wise one, and the architects of Westminster Abbey and several other buildings refused to follow it.

Finally, the buttress is revealed. The pressures of arch and vault are no longer lost in the vast thickness of the containing wall, but a resistance is especially built to meet them. The architecture frankly admits the existence of the lateral thrust, and boldly provides for it. Disguise is cast aside, and truth prevails. The most glorious architecture

which the world has ever seen is set free to run her course.

The vault has taught the advantage of the pointed arch, and after having long been occasionally employed for convenience, or where extra



ST. MARY'S CHURCH, GUILDFORD.

strength was required (as beneath the tower of Kelso), all at once its beauty was perceived, and it was almost universally adopted.

It appears that the earliest building in which all these results of the changed feeling and practice of the time were clearly shown on a large scale was the choir of Lincoln, 1192-1200. So that by the opening of the thirteenth century we have a complete and distinctly pointed style, altogether consistent and harmonious. It is probably rather

earlier than the attainment of a result similar, but not identical, abroad, and its character is distinctly English—as English as our poetry or our music.

Other nations went their own ways, and some (France beyond all) very gloriously ; but the architecture of our churches is distinctly English. Our lancet windows and clustered shafts and moulded arcades, our length of vault and grouping of towers, are as truly English forms of architecture as the glees and madrigals which have come down to us are English forms of song.

And in relation to this comparison it is certainly interesting to notice that the earliest piece of music known to exist in manuscript is a glee by a monk of Reading, and of the date of 1225—the very time in which our glorious Early English architecture was in the fullest and strongest flow of its youthful energy and life. Then (as stated by the young and thoughtful Duke of Albany, so soon and sadly to be lost to us, in his most interesting speech at Manchester in 1881) England stood, so far as music was concerned, a century and a half in advance of Flanders, Italy, or Germany. Her law, her language, her freedom, her poetry, her music, her architecture, were her own. We have a right to be proud of the cathedrals of Lincoln and Salisbury, as we are proud of the mighty works of Chaucer and Shakespeare, and to rejoice in the possession of our parish churches as we rejoice in our inheritance of countless gems of lesser song.



STANTON LACEY CHURCH, SHROPSHIRE.

VI.

THE EARLY ENGLISH.

IT was while Richard I. was slashing at the helmets of Saladin, and consuming his lion heart in the German dungeons, that the Early English style came forth. Richard held the throne of England, and St. Hugh held the see of Lincoln.

This was the new birth of architecture; and we need not wonder that its growth was rapid, and all the promise of its youth fulfilled.

For what conditions could have been more favourable? There was the imaginative and poetic British race—not all driven into the mountains of the West. There was the sturdy and thoughtful English race overlaid upon it. There was the pervading spirit of the lordly and determined Norman to animate and incite the whole. Such were the men.

And what was the time?

A time in which the absence and carelessness of Richard was succeeded by the wickedness and tyranny of John. A time in which the religious revival that had filled the wild valleys with Cistercian monasteries was succeeded by the enthusiasm that sent even children on a Crusade. Remembering that the children took the cross and marched forth to die in 1212, and that the Great Charter was signed at Runnymede in 1215, the thirteenth-century glories of Ely and Peterborough, Wells and Westminster, and all that followed and kept pace with Lincoln in cathedral and abbey and parish church become intelligible enough. Remembering this, it is easy to understand why every fragment of the work of the thirteenth century breathes to us a spirit of freedom and of faith.

For, at the root, the question is by no means one

which merely concerns the form of the arch. I think the pointed arch generally far more beautiful than the semicircular, and I believe that most people think so too. Yet some think otherwise—Fergusson, for example. But the essence of the matter is not beauty, but freedom. In the case of the semicircular arch, if you require a certain span, the rise is half as much; if you require a certain rise, the span will measure twice as much. There is no escape from this bondage, except by stilting and other awkward and unsatisfactory makeshifts. On the other hand, the pointed arch allows liberty almost without limit. To any span you may give any height you think desirable for the sake of grace or strength. With any height you may have any span; and, using an arch of four centres, however wide the span, you may still retain the point. This four-centred arch bears the Tudor name, and was not common until the days of the Tudor kings. Yet it was occasionally employed from the beginning of the thirteenth century, as in the great front of Peterborough, as well as in almost all vaultings. It may be used to form a very lofty and acutely-pointed arch as easily as one which is low and wide.

But how little the pointed arch was really felt to be a necessity by the Gothic builders is proved clearly enough by the numerous instances in which they deliberately preferred to do without it—as in Furness Abbey; St. Mary's, Shrewsbury; Edith

Weston and Great Casterton, Rutland; Ouston, Leicestershire, and many others in that part of the country,—throughout which it is extremely common, if we may not even call it the general rule, to find the arches pointed on one side of the nave and semicircular on the other: as we see at



MERSTON CHURCH, SUSSEX.

Pickwell, Leicestershire; Empingham, Rutland; and Castor, Northamptonshire—Castor so remarkable for its exceedingly fine Norman central tower. And this district is not one of rude buildings: it is famed for the excellence of its architecture.

Gothic architecture, then, could dispense with

the pointed arch ; neither did it entirely depend for its effect upon loftiness of proportion. In St. Mary's, Redclyffe, the Lady Chapel is as truly Gothic as the transept ; but in its proportions the one is among the lowest and the other among the loftiest of our vaulted spaces. The



DITCHLING CHURCH, SUSSEX.

crypt of St. Stephen's Chapel, Westminster, is as truly a Gothic building as the nave of the abbey hard by. The crypt has a breadth of 28 ft., to a height of 20 ft. The nave (without the aisles) a breadth of 35 ft., to a height of 103 ft. And in the same way you feel that the Gothic spirit as

fully animated the builders of the simplest and lowliest village church as those of the mightiest minster ever reared. Wherein, then, lies the power and the charm? Is it not in this—the determination to do what their hand found to do with all their might—with all the might of freedom and joy and truth?

They were not trammelled by outward forms. Yet they loved to have the grace of form and loftiness of proportion where they could. Often we find very lofty proportions among lower ones, and extremely acute arches among those which are more obtuse, with delightful effect. Nowhere do acute arches abound as at Westminster, in positions where (as in the apse) foreign builders would have retained the blunter point, and have gained the required height by stilting. But the pier arches of the choir of Carlisle have the easternmost space narrowed, and the arch more acute than the rest; and in the choir of Exeter it is the westernmost space which is narrowed until the piers come together, and the arch attains the utmost possible degree of sharpness. The choir of York Minster and the nave of its neighbour of Bridlington have each nine bays, and in each instance the central bay differs from the rest. At York, it opens to a narrow and lofty transept—the height being somewhere about five times its breadth; at Bridlington, this central bay is narrower than the others, and the arch of more acute form.

But we are wandering beyond the bounds of the Early English age. In all the attempts which the Norman masons had made to build for after-generations they had employed enormous masses to effect their purpose. It seemed as if no mass could be too great. And neither the artist nor the architect can deny that they were right. Yet a strong reaction followed. It seemed as if no building could be too slender. The last error was worse than the first. These Normans were grand but careless builders. It was, and is, for ever true that for architectural effect no mass can be too great. But these men of old were careless almost beyond belief. The piers beneath the central tower of Carlisle are pressed down a foot deep into the ground. Those of Peterborough were laid on absolute rubbish, though the rock was but three feet lower down: hence infinite care and cost from their days to ours. And this negligence, revealed at Peterborough and Carlisle, almost everywhere prevailed.

So there was need enough for more painstaking construction; and this better construction rendered the great masses formerly used no longer necessary. Hence the fashion of slenderness grew, and grew to excess—even before the Early English style was reached. It is seen in the Galilee of Durham, where the slightness of 1170 was corrected in 1420. But we may be sure that in many cases it was perceived to be an error even at

the time. In the church of Barnack, to which we have so often referred, there is a difference of about ten years between the age of the piers and arches to the north of the nave and those to the south. Both arcades have the arches semicircular, but that in which the arches are wider and the piers



BALCOMBE CHURCH, SUSSEX.

slenderer is the earlier of the two. Clearly, the builders of the later day felt that the work already done showed an excess of slenderness. And both at this time and afterwards we find the Somersetshire school rejecting the detached shafts of Lincoln and Salisbury, and thus setting an example which,

by the close of the thirteenth century, all England adopted and retained.

The general tendency towards height and slenderness is also exhibited by the growth of the spire. And we may speak of it as one of the landmarks of the thirteenth century. A spire is only the roof of the tower drawn upwards; and, in our own country at least, it was probably not until about the beginning of the thirteenth century that the tower-roofs were made so steep and lofty as to be fairly called spires. It is, however, curious and interesting to find that the spire, which seems so entirely to belong to the pointed style, and which certainly has never been fully developed or consistently adopted in any style except the pointed, certainly arose in the styles which were in existence before the pointed style itself came forth: though perhaps it would be more correct to say that the up-springing of the spire was one of the many evidences that the Gothic spirit was already bursting through the trammels of the previously-accepted forms. There are blunt, heavy spires of the Romanesque style in Anjou; and the round-arched churches of Germany have them in such abundance, and in such perfect harmony with the towers upon which they stand, that it is difficult to believe that they were not an original invention of the German builders.

The gradual elevation of the spire can be easily understood as we look at the little illustrations

which we have been able to give. Sompting shows a common German form ; Old Shoreham a form of frequent occurrence in Norman buildings. Trace



STANMER CHURCH, SUSSEX.

it on through Ditchling, Balcombe, Tangmere, to Erith, and the steep, square Norman roof has grown into the tall, octagonal Gothic spire.

Now, some of these — Greensted, Tangmere, Erith,—show examples of what is called the “broach spire,” rising like a roof with eaves from



TANGMERE CHURCH, SUSSEX.

the outer edge of the tower walls. And this was the common form of spire in the thirteenth century.

But in the fourteenth and fifteenth centuries the

spire almost always rose from within a parapet, which was sometimes plain, sometimes pierced or battlemented. It seems impossible to make any



ERITH CHURCH, KENT.

statement without some exception coming to mind : and we remember the broach spires of Perpendicular date in Northamptonshire. That of Stanion

looks at a little distance very like a thirteenth-century church with a rather tall tower and spire. Kelmark, Brayport, Thorpe-Malsover, Desborough, and Brampton, in the same county, and South Kilworth in Leicestershire, are other instances. It was probably one of the regretful backward glances at the grace and beauty of the earlier days.

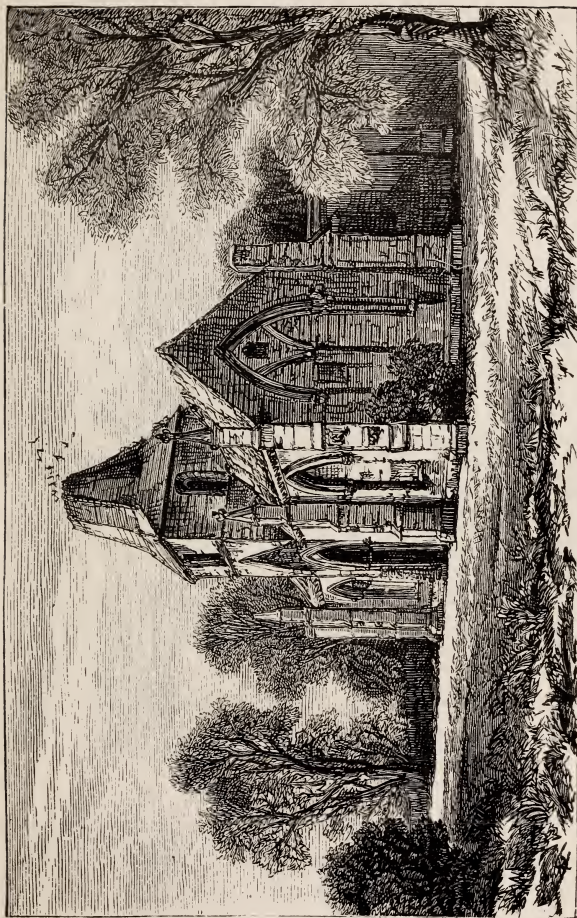


GREAT SALKELD CHURCH, CUMBERLAND.

The parapets, I said, had sometimes ornamental piercings, sometimes battlements. The pierced parapet is always right, and generally beautiful. The battlement, though in England an exceedingly common form of finish, is certainly wrong.

And why ?

Because the battlement is the proper crowning of the castle wall. There are instances, of course, in which the church likewise was intended to serve also as a place of bodily refuge and defence—a peel tower into which one might run and be safe—as in the border counties of Cumberland and Hereford, and in the border districts of southern France. Great Salkeld shows an example of this: and there are others at Burgh-on-the-Sands, at Bedale, Melsonby, and Middleham in Yorkshire, and elsewhere. At Great Salkeld the tower has its only door opening into the nave, and this is iron-plated towards the church, and nearly covered with strong iron bars inside the tower. Within its walls the old helmet, breastplate, and back-piece seem strikingly in keeping with the whole spirit of the place—more so, indeed, than in other neighbouring churches where they are in like manner still preserved, as at the more peaceful-looking thirteenth-century church of Langwathby, four miles away. In the castle the battlement had a very real use and meaning. In the church it was a mere unmeaning copy—in reality quite as unmeaning on the wall of aisle, clearstory, or tower, as when carried in miniature (with battlements two inches high) to serve as an ornament round the capital of a pillar, or (as we very often find it in the Perpendicular style) carried across the transom of a window.



SETON CHURCH, SCOTLAND.

But if the battlement be wrong the piercing of the parapet is absolutely right as well as beautiful, because in case there should be any stoppage of the spouts, these piercings allow the water to escape outwards over the walls, instead of finding its way in among the joints of stonework, or tile, or slate,



ST. BRELADE'S CHURCH, JERSEY.

or lead, and so working mischief among roof-timbers, wall-decorations, or fittings of the interior. That is the "why" in this case.

In the case of the spire, no such danger can exist when it is of the broach form. Like a lower roof

with overhanging eaves, it effectually protects the walls. Of the later spires we may have a few words further on. As an illustration, however, of the feeling that the spire was only a lofty and steep roof we notice that the spire-lights (as they are



NORTHWICK CASTLE, SCOTLAND.

called) are exactly like the dormer windows of the great roofs in the old German towns. St. Mary's, Stamford, and Warmington, Northamptonshire, have them: and they are very common everywhere.

We even find some towers with the ordinary gabled roof of a dwelling, the pack-saddle roof, as



STEEPLE CHURCH, DUNDEE.

it is often termed. It is seen at Begbrooke, Oxfordshire, Carhampton, Somersetshire, Tinwell,

Rutland, and other places. Here we see it at St. Brelade's, Jersey. It is far more common in Normandy than in England. Scotland has it (a fine and late example, 1377-1399) in the loftiest of all her towers, that of the Steeple Church, Dundee ; perhaps, because the fashion was French rather than



PYECOMB CHURCH, SUSSEX.

English ; perhaps, because it was a form of roof familiar among her castle towers.

But in all these, in the plain Sussex Head, like that of Pyecombe (where the tower is Transitional but with buttresses added) ; in the forms seen in the

views of the Shropshire churches of Hopesay, More, and Clun, before given ; in the various proportions and outlines of earlier and later spires ; in the simple bell-gable, whether fitted for one, two or three bells, of which Manton and Little Casterton, (both in Rutland, and designed for two bells each)



IBSLEY CHURCH, HANTS.

are among almost innumerable and beautiful examples ; even down to the humble church of Hunston, which has scarcely one thing which would be called an architectural feature about it ; in all these, varied as they are, there is a charm which compels us to hold them very dear.

We all know that a roof may be framed of timber, and that it may be covered by lead or shingles. And thus it is with our tower-roofs, or spires. But the early roofs were sometimes of stone. The Round Towers of Ireland were roofed by stone cones, and some of our Norman towers by



HUNSTON CHURCH, SUSSEX.

stone pyramids—like that of Pyecombe, but in stone. Two such still remain. They are close together and look across the lovely Menai upon Penmaen Mawr and the whole Snowdon Range, and

upon the Orme's Head and the Irish Sea. One is upon the central tower of the little Priory Church of Penmon, in Anglesea, and the other upon Puffin Island, close at hand; and of this building the tower is the only part remaining. Abroad these stone-roofs are more numerous than with us. So that when we find spires of stone and spires of wood, they are but the successors of the lower roofs of stone and roofs of wood used in earlier days.

The spires which have appeared in our illustrations hitherto have all been of timber. Such are in many parts of the country by far the more common. Many of our cathedrals had them. That of Old St. Paul's is said to have been 527 ft. in height, higher than even the huge modern open spires of Cologne. The twisted and leaning spire of Chesterfield is, of course, of timber also. But the greatest of our existing spires, those of Salisbury, Coventry, Norwich, &c., are all of stone.

Yet, perhaps, few people think how few stone spires there are in some of our English counties, and how uneven is the distribution,—in some districts all being of stone, in others all of wood.

The stone spires abound over central England. They are extremely numerous in Leicestershire, perhaps the county in which they are most frequent of all; then in the counties bordering upon this: in those of Rutland, Nottingham, Derby, Stafford, Warwick. In Northamptonshire they are very

many and very fine. In Lincolnshire they are chiefly in the south, in Holland, and in Kesteven, where they are of exceeding beauty. Then, they are still numerous in the counties of Cambridge, Huntingdon, and Oxford. They are not very rare in Worcestershire, nor Wiltshire, nor in the counties of Gloucester, Hereford, or Bedford. They are found in the great county of York, chiefly in the south and west. There are about five in the south of Lancashire, and a few in Cheshire. They become very rare in Norfolk and Berkshire, and in Shropshire, Somersetshire, Monmouthshire, and South Wales. Cornwall possesses three or four, Devonshire a few, Dorsetshire perhaps only one (that of Iwerne Minster), the Isle of Wight three. Durham has about five; Buckinghamshire two. Essex also now appears to have two, but that of Thaxted is a rebuilding, and that of Saffron Walden is modern, replacing a former spire of wood. So the undulations of our spire-circle spend themselves. There are some in Sussex, and (as has been said) in the Isle of Wight. But, missing these, you may travel from the coast of Norfolk right away into Dorset, and not find one. I believe there is not one in all the counties of Suffolk, Hertford, Middlesex, Kent, Surrey, and the main land of Hampshire. Again, you may wander over North Wales and North Lancashire, and on through Westmoreland, Cumberland, and Northumberland,

back to the shores of the North Sea, and not find one.

Would it not be tempting to set up a theory to account for the facts? The limits of the stone spire are almost identical with the bounds of ancient Mercia. Beyond, it is altogether exceptional. But I imagine the reason of this to lie in the geology and physical geography of our country rather than in the ethnology of our people.

Stone spires are not found among the mountains of Wales and the North, because there the bell-gable was more appropriate and more useful: more appropriate, because you cannot rival Nature's altitudes: more useful because the bells unconfined in towers are more widely heard over the thinly peopled parishes. Stone spires are not found in the lowlands of the south and east, because there suitable stone was not so easily obtained, while there was an abundance of suitable timber. The determining line here was not the frontier of Mercia, but the sweep of the East Anglian Heights and Chiltern Hills. In the lowlands, therefore, we find the timber spire: in the mountains, the bell-gable. We find the framed spire at Tangmere, and at beautiful Shere in Surrey: the bell-gable at Beddgelert beneath Snowdon, and at Ousby beneath Cross Fell in the rush of the "Helm Wind."

Enough has been said, for the present, about spires. And our illustrations have other things

to teach us. We will turn and look at them again.

I have made many attempts to arrange them in



CAMBUSKENNETH, STIRLING.

some intelligible order. But it is quite hopeless. If the spires are made to march in regular order, the windows are all out of their ranks. If we get

the windows right, we find that the roofs and towers are all wrong. So we must let them remain. There is instruction even in this experience of our difficulty. It is exactly what we meet with among the average specimens of our parish churches. You



ELGIN CATHEDRAL—THE EAST END.

scarcely find any completely of one style. And you scarcely find any in which all the styles are represented: just as it is impossible to find a spot of earth beneath which all the geological strata successively occur. We have to take them as they are, and learn their lessons as we can.

Many of them, such as Merston and Great Salkeld, show the single lancet lights of the Early English style, like this of Cambuskenneth. We see a pair together in the east end of Balcombe, and



DRYBURGH ABBEY.

also in that of Tangmere (in the view of which church they ought not to have been represented as round headed, but slightly pointed). And a group of three is shown in the view of Erith. At the

head of this chapter is placed a sketch of Stanton Lacey. It is one of the churches to which we have referred as proving that the early Romanesque



ARRETON CHURCH, ISLE OF WIGHT.

builders of our land sometimes adopted the cruciform plan: for its north transept as well as the

north side and west end of the nave are of that age. But in our view from the south east nothing is seen of earlier date than the thirteenth century, and the tower is of the fifteenth. Notice, first, the pair of small Early English lancets in the chancel ; next, the triplet in the east wall of the transept. Then, in the east end of the chancel, comes the triplet enclosed beneath an arch which combines the three lancets into a single window. Lastly, in the south walls of the transept and chancel, come the two-light windows with an opening in the head above these lower lights but beneath the enclosing arch. Naturally, immediately after this, several circles were packed within the arch (as seen in Erith Church), and the stage of fully developed tracery had been attained. This is the form called Geometrical. Its greatest example is the eastern portion of Lincoln Cathedral. It is seen also, and with equal charm if with less grandeur, in the exquisitely lovely village churches of Cholsey, Arreton, and Stone.

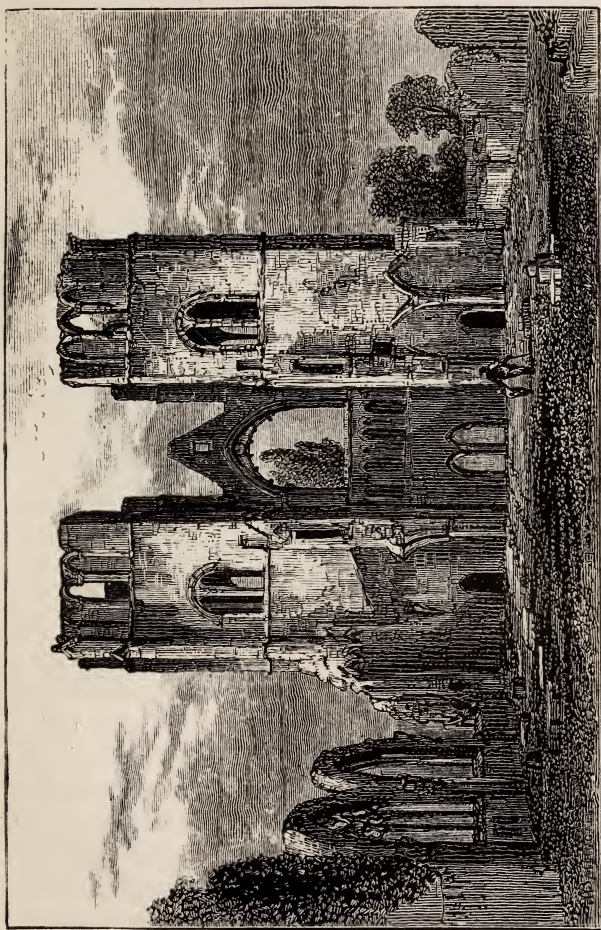
In the early examples of Geometrical tracery, the circles were often without cusps or foiling. The east window of Cholsey shows us this, and on a far larger scale and in a window of six lights; so does the east window of the very fine church of Raunds.

We have seen that the practice of simply placing the lancets within an enclosing arch was contemporary with the employment of these packed circles. The lancet forms were usually placed three or five

together, three at Warmington and Stanton Lacey, five (and with a construction more slender and open) in the variously interesting pile of Irthlingborough, and as shown in our sketch of Dryburgh.

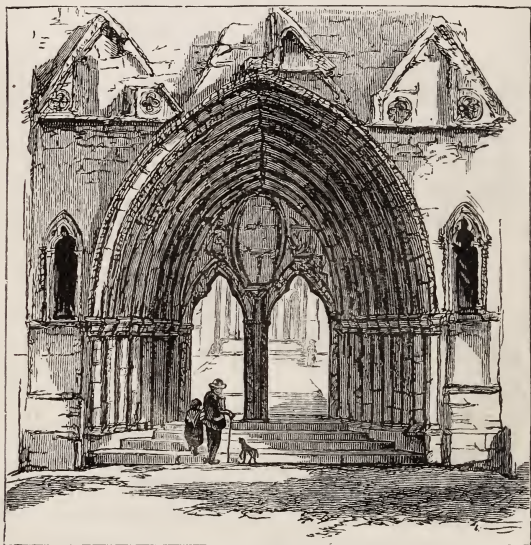
At this stage the lancets have in reality ceased to be distinct windows. But before reaching it, they were grouped with magnificent effect. The east end of Polebrook is as beautiful a termination as any small interior could possibly have. Its date must be early in the thirteenth century; but at no period and in no style has it ever been surpassed. On the scale of great buildings we often find the lancets in two tiers. At Vanner Abbey, near Dolgelly, there are three lancets in each; at Southwell Minster, four in each; at Ely, three below and five above; at York Minster, the famous "five sisters" with another five above, though if the transept had been vaulted the upper tier would have served only to light the space between the vault and the timber roof, like the windows in the gables of Salisbury, Ely, Lincoln, &c. Elgin, again shows us two tiers of five each; and though this (as is common with Scottish examples) is of later date than we should find a similar design in England, it is in itself exceedingly beautiful.

By mentioning Polebrook and Elgin we are reminded of the delightful porch of the one, and the richly moulded double doorway of the other. This doorway of Elgin may very well be taken to show the usual form of the double doorway of the early



ELGIN CATHEDRAL—THE WESTERN TOWERS, FROM THE NAVE.

English style, although the three small gables over it are Scottish. Such double doors are numerous among our cathedrals, but very rare in the parish churches. Higham Ferrers, however, has beneath its fine tower a richly sculptured and well known



ELGIN CATHEDRAL—WEST DOORWAY.

example, in which the two openings are covered by segmental arches; and West Walton—one of the noblest and most beautiful, and one of the most ill-used and neglected among the churches of our land—has a beautiful double doorway in which the sub-arches are pointed, and the enclosing

arch a semi-circle, as at the glorious minster of Beverley. Notice, too, the depth of successive orders in the richly moulded arch. Similarly, the west door of Dunblane has about twelve shafts and orders of mouldings in its grand and deep recess. The outer doorway of the splendid north porch of Wells has twelve, and that in the same



WEST WALTON CHURCH, NORFOLK.

position in St. John's, Chester, retained an effect of cavernous grandeur from a like cause even though from the perishable nature of its red sandstone, almost all distinctness of shaft and moulding had vanished long before the porch was crushed by the fall of the cracked and weather-worn tower. I remember once going up to the top of that tower, and being very thankful that it did not fall

before I got to the bottom ; but it stood for many years after that.



BRADLING CHURCH, ISLE OF WIGHT.

We often notice an increase of enrichment as we proceed from west to east. At Stone, the nave

aisles have three windows on each side. Externally these are all alike, each being an early Geometrical two-light window with a quatrefoil in the head. Internally, the westernmost are simply splayed, the middle windows are splayed and moulded with a shaft in each jamb, the easternmost have the splay



NOKE CHURCH, OXFORDSHIRE.

and mouldings with two shafts in each jamb, and a detached shaft in the centre supporting an open quatrefoil which forms an inner plane of tracery. Eastward still comes the beautiful chancel with all the delicately carved spandrels which aroused the

enthusiasm of Street, and serve as models to architectural students at the Westminster Museum.

In speaking of Stone we may refer to the effect of the lofty external roof of the chancel. As the chancel is vaulted and the timber roof consequently altogether above the ridge of the vaulting, its roof



BILLINGSLEY CHURCH, SHROPSHIRE.

stands far above that of the nave and nearly as high as the tower. Though striking, I think the effect of the more ordinary gradation (in which the chancel roof is lower than that of the nave) the more satisfactory of the two. And in this instance I

cannot help feeling something like regret that the form of chancel roof shown in old engravings, in which there was a double gable to the east and a gutter over the east window, can be seen no more. I do not know about its "correctness," and it was



PARHAM CHURCH, SUSSEX.

certainly unusual. But it was extremely picturesque.

Of general forms the simplest of all is that which has been passed down to us by the builders of at least twelve centuries, from the days of Egfrith and

Ini to our own, the plain nave and chancel with a belfry to the west, and generally a south porch. It was not, however, at all unusual to have two gables where there were pillars and arches dividing the interior into two parts. Such are very many of the churches of North Wales, where it seems to have been a favourite in the Vale of Clwyd. Such also is or was the church of St. Paul, at Bedford. The double gable is also usual where the east end of one of the aisles forms a chantry chapel. Arising from one or other of these causes we see the result in many of our previous illustrations, as well as in this of Stoke. And very attractive it is. So, too, is the triple gable as in the east end of the Temple Church, and as it is very commonly found in the churches of Devonshire. Our view of Fawley shows its general effect. The objection against it is obvious. It must require constant watchfulness and attention to keep the rain water from the interior: and every fall of snow is certain to block up the gutters and work mischief. Of course, one remedy was simple enough. Pontesbury shows how to obviate the danger. But at what a sacrifice! Its virtue may be indisputable, but its ugliness is not to be endured. And yet how simply it may be rendered tolerable! All Saints' at Hastings proves how immense is the gain (in appearance, not in construction), by merely breaking the great slope of the roof and allowing a strip of the wall above the pier arches to be seen. It at

once frankly discloses to the spectator from any point of view (as distinctly as if the clearstory were raised upon it) the internal structure and arrangement of the building.

Another and pleasing kind of break in the slope



STOKE POGIS CHURCH, BUCKINGHAMSHIRE.

of a wide roof, is shown by the different inclination of the upper and lower portions at the east end of Cuckfield Church as it was before its restoration. A form precisely similar is seen in the roof of the well known tower of St. Alban's, Holborn. As

another famous church by the same architect (that of All Saints', Margaret Street) has (like Stone), its chancel roof higher than the nave because in like manner raised by the chancel vaulting.

In the cruciform churches also, we find the like



CHURCH OF ALL SAINTS, BASCHURCH, SHROPSHIRE.

varieties of roof form. Church Stretton, in its beautiful valley beneath the steeps of Longmynd and the ancient fastness of Caer Caradoc, is an instance of the simple plan without aisles. Ellesmere, by its pretty lake, shows the three gables of nave and aisles towards the west. Broadwater shows the

lean-to roofs over the aisles sloping up to the clear-story of the nave; which arrangement is the most



FAWLEY CHURCH, HANTS, BEFORE RESTORATION.

usual, and generally on the whole the best. Patrington, the "Queen of Holderness," has the spreading roofs (without a clearstory) over aisles

and centre, and with Melton Mowbray, Faversham, and St. Mary's, Redclyffe, makes up the four parish churches in which the transept has both an eastern and a western aisle. Many of our finest cathedrals have not this—even Lincoln, Durham, Salisbury,



PONTESBURY CHURCH, SHROPSHIRE.

have it not. The transepts of even Canterbury and Norwich have no aisles at all. Only the Norman piles of Winchester and Ely, the ruins of Transitional Byland, the Early English of York, Wells, Westminster and the greater transept of Beverley,

and the spacious decorated south transept of Chester, have the western as well as the eastern aisle. The rest have either no aisles to their transepts, or one on the eastern side only, or apsidal chapels in its stead.



ALL SAINTS' CHURCH, HASTINGS.

In the parish churches these chapels (either square or apsidal) on the east of the transept seem to be most common in Sussex, where they exist or have existed in many cases even in small churches:—as, for example, at West Ham, Bayham Abbey, and (in churches to which we have already referred)

at Old and New Shoreham, Sompting, and Broadwater. Exactly analogous with the two vaulted bays on the east of the north transept of Sompting are two in the same position in the very interesting church of Berkhamstead, also with fine Early English vaulting. A Norman arch (likewise on the east of the north transept) at Cholsey, Berkshire, probably opened to an apse.

That of New Shoreham is a church of great interest, vaulted, and therefore noble as all our vaulted churches are. The choir is of very fine Early English work, with much and beautiful enrichment. But among the means of enrichment the masons of Sussex do not seem to have liked the "dog-tooth," which, if we had not the examples of Westminster and Sussex, we should have been inclined to say was a form of ornament universal in the Early English style. It arose, no doubt, from the fining down and under-cutting of the Norman zigzag, where the zigzag points meet upon an edge, as in late Norman and Transitional work. It is one of the simplest, but one of the most effective of all ornaments. It lies along the hollow mouldings of jamb and arch, delightfully. It appears upon the ribs of the vaulting, as in the transept of Lincoln, and the easternmost bay of the noble, but ruined presbytery of Tynemouth. Wherever you meet with it you may be quite confident that you are looking upon work of the Early English style, and of the century between 1180 and 1280. For

it appears at Canterbury in work wrought probably as early as 1180, and at Lincoln as early as 1192. It abounds in those portions of York and Ely which were built in the middle of the thirteenth century. In the pier arches and triforium of the presbytery of Ely there appears also a kind of modification of it, almost like a return to a refined and minute zigzag. And a similiar enrichment in the pier arches of the presbytery of Lincoln, perhaps as late as 1280. Within this period there is no need to give instances. It is found almost everywhere. Abroad it is scarcely ever seen.

Contemporaneous with this was the use of the simple lancet window, but it was not retained so long. We may say that we find it as early as 1180, but rarely later than 1245. After that it is generally in some modified form: most commonly with pierced openings or circle-tracery above. Perhaps here an example or two from buildings of very well known style may aid us. The choir of the Temple Church was consecrated in 1240:—all lancets. Salisbury Cathedral was begun in 1220, and consecrated in 1258:—in the body of the church, all lancets as far as the openings are concerned, but in the west front and transept ends they are combined in one design with traceries of circles not pierced; in the Chapter House, large windows of Geometrical tracery. Westminster Abbey was begun in 1245, and consecrated in 1269:—no simple lancets except in such positions.

as the ends of aisles, or in a long row as in the transept ends. The tracery has won the day.

Then, the foliage of this period is altogether admirable—just what foliage carved in stone ought to be. The beauty and freedom of its lines cannot be surpassed. It springs upwards from the shafts, curls and falls over, throws out shoots and tendrils that creep up the abacus and peep on to the top of it, or overleap the deeply-cut hollows and rest upon the prominent mouldings beyond—all in a manner which it is ever a delight to see. Before 1180 you find the more classical-looking capitals which the Normans had derived from Byzantium and Rome. After 1300 we have the foliage more closely copied from forms existing in nature, and not so much growing from the shafts as twined round them. And all this was an error—a sign of deterioration.

In the greater Norman buildings we generally find an arcade beneath the windows of the aisles, and sometimes on the exterior as well as in the interior. With the Early English style this arcading became often of extreme grace and beauty. The interiors of the porches, aisles, and lady chapels of our thirteenth-century cathedrals show most exquisite examples of it. There is no need to name them: it would be to name them all. In the parish churches it is not so common, but the instances in which it occurs are still numerous and very beautiful. Among them may be mentioned the porches of High Wycombe and

Barnack, the inner north porch of St. Mary's, Redclyffe, and the transept of Polebrook. But the parish churches have not often such an arcade on the exterior, though it is found at All Saints', Stamford. That church is worthy of regard for many reasons. Its piers and arches are most beautiful. It had no buttresses. Rightly; because buttresses ought not to be employed where there are no lateral pressures to push the walls outwards. And if the roofs have tie beams and are properly framed, no such pressures need be feared. Thus in the new Law Courts the architect has scarcely shown a buttress in the external design. But the vault of the great hall necessarily exerts a lateral thrust, and this is met by a range of massive buttresses along each side within the enclosing courts.

Digressing again. But if these arcades ranging all along the wall are not common, something like a little bit of such an arcade (usually comprising three or four arches) is very often to be found. And it may be fairly mentioned here, as examples most frequently belong to this thirteenth century.

Whenever you go into an old church, remember that the south wall of the chancel, and the south wall of the south aisle, each close to its eastern end, are likely to contain something of great interest. These are the places in which you are to look for a piscina; for this part of the wall very often retains the piscina, and sometimes the sedilia also,

belonging to the "altar" which stood in front of the eastern wall. The principal altar was of course that against the east wall of the chancel. The eastern part of each aisle was often made to serve as a chapel. And when a small parish church has transepts they were almost always chantry chapels, with their altars against the east wall. And in the south wall, a few feet from the corner, was the usual position of the piscina, and, in the more important buildings, for the sedilia. But inasmuch as the north transept or north aisle generally had no south wall, but opened by arches into the main avenue of the church, there we generally find the piscina in the east wall, to the south of the position occupied by the altar. Generally, not always; sometimes it is in the north wall, and sometimes the north aisle passes to the eastward of the respond of the last arch, and so has, as it were, a little chancel of its own with enough of south wall to contain the piscina in the place most approved.

In the thirteenth century—scarcely ever either before or after—the piscina was often double. The one basin would be used for the rinsing of the cup, the other for the hands of the priest. In the small church of Little Casterton, Rutland, in the floor of the chancel immediately below, and in front of the piscina (which has the usual position in the south wall) is what is practically a little ornamental sink, probably for the latter purpose. And the "Hand-

"book of English Ecclesiology," which has an immense collection of facts and references, says that there are other examples of the kind at Utterby, Lincolnshire; Hevingham, Norfolk; and St. Catherine's Chapel in the Cathedral of Carlisle.

Sedilia are very often triple, the three seats being either on the same level or rising in steps, that to the east being the highest. Sometimes in large buildings the seats are more than three in number. There are five in Southwell Minster, four in Furness Abbey. The grand church of Rothwell, Northamptonshire, has a triple piscina as well as quadruple sedilia. Of this there is, I suppose, no other instance.

But it is extremely common to find the range of little arches over piscina and sedilia combined and forming by far the most attractive feature of the church. And do not forget to look for them not only in the chancel, but also in the corner of the south aisle, where they are more likely to escape notice. You may discover them in a pew, in a vestry, behind wainscotting, or behind an organ, or whatever else may have been placed for convenience in this corner of the church.

They are often pure gems of architectural design. Yet you may find them hidden behind the unsightly case of a big organ, as with delighted surprise you come upon a flower of poetic thought amid the bulky stories of a magazine; or, as the enthusiastic botanist shouts aloud when he has discovered the

tenderest fronds of some rare fern beneath a mass as ponderous as the Bowder Stone.

And perhaps here I may be excused, if I say that church organs are often far too large, not only for reasons architectural, but musical no less. We know what it means when we read that the "magnificent organ was presided over by the brilliant performer who knew so well how to bring out the power of the instrument." Surely display is inconsistent with devotion, and noise is destructive of music.

But to return for another moment to our present subject. Many churches have four or five piscinæ in different parts: often all of different dates. Empingham, Rutland, has five—one double—and triple sedilia of Early English date as well. Aldwinckle St. Peter's, Northamptonshire, has also five. And neither of these can be called a large church. In the very interesting and very similar Norman chancels of Earl's Barton and St. Mary's, Leicester, there are rich and fine triple sedilia of Norman work, but they are rarely found of that period. St. Mary's, Leicester, has not only these in the chancel, but also another range, likewise triple, of beautiful Early English character, in the south aisle—which would form a complete and independent church. But that St. Mary's—what a grand old church it is! Place yourself for a moment where the tower stands so curiously within the enclosing walls of the broad south aisle, and look across—

obliquely, through open arches of tower and nave and upwards through what was a clearstory of former days—and say what you feel about it. Ask the painter or the poet what enhanced scale of stately regularity in architectural design would he be will-



ATCHAM CHURCH, SHROPSHIRE.

ing to accept as an equivalent for this. Its very eloquence of the sadness of change—of marred design and purpose unfulfilled—what are they but an echo from the minor chords of our human life, without which the harmony of the universe would be incomplete !

What is sometimes called a low side window is often found near the west end of the south wall of the chancel (that is, just within the chancel arch) in churches of this style. The lower part of it still very frequently shows traces of hinges for a shutter, and this is so low as to be convenient for any one to speak through or look into from the ground outside. It was most likely a confessional. One is seen in our view of Church Stretton. Atcham Church, Shropshire, has two rectangular chambers in the thickness of the east wall of the chancel, each having a loop to the exterior. I believe that Wighton, Norfolk, had something of a like kind. The curious and rich west porch of Melton Mowbray, of Decorated date, has several openings which were also probably intended for the same purpose—and perhaps too for the lepers passing to and from Burton Lazars.

A bold and decided base is one of the first necessities for a satisfactory result in external design. Salisbury shows it carried out perfectly, and with an effect nowhere excelled. The Lady Chapel of Hereford is another very fine example—also of the same Early English style. But it is equally true of all styles. You see it in the three great steps to the platform of a Doric temple. Cold Overton, Leicestershire, shows it on the small scale of a village church in the bold base moulding with its sculptured corner stones (one of which bears so curious and strong a resemblance to an Egyptian sphinx)

beneath its tower and spire of the Perpendicular age.

The modern church of West Hartlepool owes most of its effect to the same cause. In order that a building may stand nobly the lower courses of its walls and buttresses must be laid without break, and be marked by strong projection and decided lines. If the Temple of the Lord is to be raised on high, the foundation of it must be laid like the ground which He hath made continually. It must not only be, but evidently be, firm and strong. The examples named show the dignity and the expression of unity given to a building by a boldly marked and massive base. Without it no satisfactory effect can possibly be attained.

But this was costly, and among our plainer churches was often disregarded, and sometimes even the cheap and simple weathering or set-off was omitted; and in many cases a good base exists and yet is out of sight. It frequently appears as if the church had sunk two or three feet into the ground. The base-mouldings of the buttresses and walls, the bases of the shafts on each side of the doorways, may all be more or less hidden by the soil, and all the proportions of the exterior destroyed. Not, however, because the walls have sunk, but because the surface of the ground is higher than it was when the lower courses of the walls were placed. And this is not the result of the mere ordinary work of worm and growth of

grass, but is the consequence of this being God's Acre, in which earth to earth is laid.

But we must leave the style, though we might dwell upon it to the end of life. I have spoken of Polebrook and Stone, of West Walton and Warmington, and many another delightful record of its aim and faith. I will merely mention further the chancels of Hythe, in Kent; Cherry Hinton, a short walk from Cambridge; and Bamborough, where in the churchyard beneath the castle, on its basaltic rock, Grace Darling lies under her canopy of stone; while over the strip of sea appear her lighthouse-tower of Farne, and the low stretch and steep castle-rock of Holy Isle.

Among small churches it is very common in Sussex: and in Surrey and Kent. In the county of Hereford it is seen in clearstories with high-pitched roofs above, though in most counties the clearstory generally belongs to a later age. Durham possesses the two very fine examples of Darlington, and Old Hartlepool. Darlington, Felmersham, and Lanercost show fine west fronts, and so, on a small scale, does St. Edmund's Chapel, Gateshead.

But in the village church, as in the grandest cathedral, in small parts as in great, all the characteristics are the same. There is the same chaste simplicity, the same grace of form, the same freedom of foliage, the same depth of under-cutting in its numerous mouldings. The same breadth of

light, the same depth of shadow. I always feel refreshed and invigorated by seeing even the smallest example of the thirteenth century's work. The plainest capital or the tiniest leaf seems to bring with it a breath of pure air, as from a mountain peak. It speaks clearly of work done by one who rejoiced in it, and delighted to see that it was good. And since the creation of the world no noble work has ever been done otherwise, or ever can be.



ST. NICHOLAS'S CHURCH, GREAT YARMOUTH.



MARKET HARBOROUGH CHURCH, LEICESTERSHIRE.



DORCHESTER ABBEY CHURCH, OXFORDSHIRE.

VII.

THE DECORATED.



BUT fashions change. The good as well as the bad give place to new. It seems as though in the middle of the thirteenth century there was the greatest delight in the rich colouring of stained windows. No kind of decoration was so fascinating.

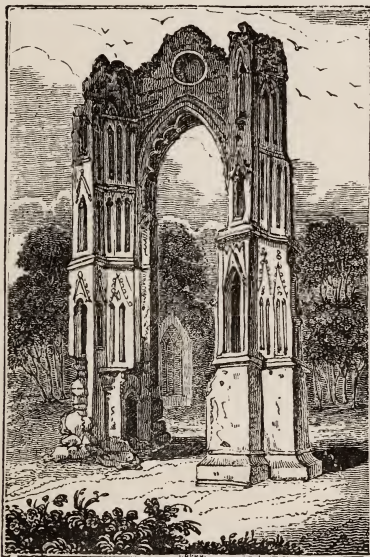
But the narrow lancets did not afford the space for its due display. And, besides, when the narrow windows were filled with stained glass the interior was apt to become rather dark. However, the remedy was easy enough: it was only required



CHILHAM CHURCH, KENT.

to make the windows larger, and then there would be the possibility of having at once, both the glory of colouring and sufficiency of light besides. But if the windows were to be enlarged, the spaces must not be made too wide for the effectual support

of the costly pictures which were to fill them. So the windows are made large, but not undivided. Mullions are inserted, or rather the narrow upright bars of stone into which the strips of wall between the lancets have been thinned down, are still



RUINS OF WALSINGHAM PRIORY, NORFOLK.

retained, in order to support the glass. The head of stone between the lancet-lights is pierced, the pierced openings are made larger and larger, and at last we have seen the circle-tracery complete; and soon we reach what is usually known as the Decorated Style.

The term is not good: the style to which it is applied is not necessarily nor generally more



PRIORY CHURCH, ST. ANDREW'S, SCOTLAND.

decorated than any other. In all styles there are buildings perfectly plain, and buildings elaborately ornamented. In the most highly adorned edifice

of the style termed Decorated the ornamentation is certainly of a very charming kind—witness the marvellous Lady Chapel of Ely; the chapter house of York; the chancels of Heckington and Hawton. But there is also (what we have not met with in the preceding style) a large number of buildings of plain design and coarse workmanship, and when applied to these, Rickman's term seems unreasonable. Yet no other has been found to take its place. Second Pointed, Middle Pointed, Mid-Gothic, and Edwardian, have each been suggested, and are all occasionally used, but not one of them has met with general acceptance. Sharpe's Geometrical, and Curvilinear or Flowing, have certainly gained some hold, and they are so useful and expressive that they will probably continue to be employed. But they seem likely to last side by side with Rickman's Decorated, and not to supersede it; because Sharpe's three terms cover the same period as Rickman's two—the Lancet, Geometrical, and Flowing answering to the Early English and the Decorated. The Early English corresponds with the Lancet, and the first part of the Geometrical; and the Decorated with the later Geometrical, and the Flowing. The early Geometrical windows are accompanied by all the features which mark the Early English style. Whereas the later windows of Geometrical tracery are always found to be associated with the style to which that gave place, and which we have called the Decorated; and are

often apparently contemporaneous with other windows, the tracery of which is of the kind which we have called Flowing. But, of course, there was Geometrical tracery long before there was Flowing, and the Flowing was derived from the Geometrical, and grew out of it. Yet the window-tracery, though one of the most important distinctions, and certainly the one first and most easily recognized, is not everything. And the Decorated style has characteristics of its own quite apart from the forms of its tracery.

The double plane of tracery is now no longer common, but we often find the rear arch of the window cusped or feathered. This seems to have been most general among the churches of Oxfordshire and Somersetshire. An instance of it is in our view of the east end of the Cathedral of St. Andrew's, where the window is high up, above arcades of earlier form. But at this time the east windows were often made of very large size, occupying nearly the whole space between the buttresses, as in the early example of Lincoln Cathedral where it is Geometrical, and the later one of Carlisle which is of all windows the most famed for its Flowing tracery. Ruined Walsingham shows that there also a great window closed the view of the interior towards the East, and a similarly ruined east end on the noblest scale throws a far shadow in the lovely vale at Guisborough. This must have been one of the largest of such windows,

and its tracery was, I suppose, Geometrical. Then, in our parish churches we have the glorious east windows of Heckington and Fen Stanton, and instances numberless.

A variety of Flowing tracery which is very beautiful and attractive is that which has been



SWALLOWFIELD CHURCH, THE GRAVE OF MISS MITFORD, BERKSHIRE.

called “leaf” tracery. The chancel of Swallowfield shows it on a small scale. The nave of Beverley Minster has it, and very gracefully. On the largest scale it is seen in the great west windows of the Cathedrals of York and Durham.

The term explains itself. The tracery falls into leaf-like forms. The curves of the stone bars of the tracery have a common tangent (or touch one another) where they branch apart at the bottom of the light, and meet at a finite angle or sweep round



HADDINGTON CHURCH, SCOTLAND.

in a circular curve at the head. On the other hand, in the French Flamboyant tracery the bars usually touch one another both at top and bottom, and thus a flame-like form is given to the openings. And

this was not contemporaneous with our Flowing, but later—with our Perpendicular, the Geometrical tracery being retained on the Continent generally throughout the whole of our Flowing period, and often after it.

In the case of the windows, as in other respects, we sometimes though rarely find that “looking back” which is always noteworthy. The Lancet forms reappear in the age of elaborate and beautiful traceries, as in the clearstory of St. Alban’s, and in the noble vaulted kitchen of Durham. In the former it may have been designed for the sake of uniformity with the Early English work already existing in the western portion of the nave, and in the latter as being more consistent with the simplicity and strength of the building which they were to light. But no such explanation applies to the very fine and curious church of Ottery St. Mary, which is well known for its Exeter ground plan and two lateral towers, and is one among the few of our parish churches entirely vaulted. Haddington shows a similar retrospection. A view of this church would lead any one to believe that it belonged to the first half of the thirteenth century. But Scotland is remarkable for very fine buildings nearly always in a style more massive and solid than their English contemporaries, and therefore appearing to English eyes earlier than they really are.

But in the days of the Decorated style very many

forms were tried. There were segmental windows, like those of the noble and spacious church of Over ; and square headed, such as the fine one with a double plane of tracery in the west end of the Lady Chapel of Waltham, where Englishmen have pulled down the choir of English Harold. Then there was the tall and graceful ogee form of Northamptonshire, which, however elegant, must be condemned on the score of construction. It is found in the very fine churches of Earl's Barton and Finedon, and then in some strange way it has got into the far off Cathedral of Llandaff.

It would be an employment of extreme interest to endeavour to trace the movements of the early architects, or the influence of their designs upon pupils and successors. As we have the ogee windows of Northamptonshire at Llandaff, and the Westminster diaper upon the strangely patched and altered, yet still imposing front of Dunstable, so we have the ogee arch of the famed Abbey Gate of Bury St. Edmund's twice shown in the doubly arched doorway beneath the tower of Empingham in Rutland. The fortified gate at Bury was built after the riots of 1327, and the date of the fine tower of Empingham Church is said to be 1332. The coved ceilings and triple gables without clear-stories which are so exceedingly common in Devon, appear also in the extreme East at Great Yarmouth and Gorleston. On the north side of the chancel at Chelmsford is a semicircular arch of Perpendi-

cular date divided by a pillar and the spandrel between the two sub-arches, and beneath the span of enclosing semicircle a series of open panels divided by upright mullions. On the south side of the chancel of Ware is an arch precisely similar. To the chance traveller to whom on his visit to the later church his recollection of the earlier is consciously indistinct, the design appears absolutely identical. In neighbouring churches such resemblances are often noticed; but the interest attaching to them increases vastly with their distance, and would amply repay the effort to trace the channel by which the particular design passed from one to another.

In Leicestershire a peculiar square with sides slightly curved outwards appears in the window tracery at Market Harborough, and the same also in those of the extremely rich south aisle of Gaddesby. This aisle forms a sumptuous chapel. It was formerly used as a school, when a highly enriched tomb was found to be admirably adapted to serve as a fireplace, and its canopy as the mantelpiece.

Among these churches we find instances in which the tower "batters,"—that is, its walls lean slightly inwards so that the top is rather smaller than the base. It is a noticeable feature also among the narrow towers of the rude churches of Pembrokeshire. Beneath the tall spires of the Midlands, as at Finedon, Wellingborough, and Market Har-

borough, its effect is altogether satisfactory. And how striking and imposing it is in the military architecture of the time, the majestic castle of the Nevilles at Raby proves beyond gainsaying.

Here there is the temptation to suggest that even a vast cathedral might be built, aisle-less, cruciform, in which the lateral pressures of great pointed barrel vaults (with bold and closely placed transverse ribs) might be exactly balanced by the slight batter of the side walls; and however lofty and however long, not a buttress be needed so as to break the vastness of their surfaces. The science, the mathematics, would be easy. The effect would be entirely unlike that of any of our old cathedrals. But it might certainly be so designed as to have the broadest effects of light and shade, and the expression of gigantic power.

And again, in a direction the very opposite (and, as regards all the higher qualities of the art, for ever almost immeasurably inferior), the strainer arches of Rushden and Finedon suggest an architecture for terra-cotta structures in which every spandrel of pier-arch and cross-springer might have its elegant forms of pierced openings, and the result, while still consistent with stability, be altogether fairy-like and graceful.

But, after all, our Architecture has and must have its thousands of possibilities never to be realized, never even to be perceived—like poor Hamlet's flute, and like ourselves, for want of the

eye, for want of the heart, for want of the touch, to bring out the most excellent music which so many under other handling would discourse, but which as matters are, remains for ever, silent, at least, silent here.

In the "Decorated" age, however, rich and harmonious designs were produced and carried out. Nothing can be more elegant than its lines, more dignified than the simplicity of the arrangement of the parts. The grace and dignity of such arcades as those which so nobly separate the nave and chancel from their aisles in the great church of Dorchester, the noble simplicity of the oft-quoted examples of Boston, Heckington, and Finedon, the various beauties of Patrington, Howden, Selby, and Trumpington, are all, in their own way and place, worthy of the glorious age which rebuilt Exeter, which gave us a new cathedral plan in the octagon of Ely, and enriched our country by the possession of the tower and spire of Salisbury.

Quite fit to be ranked with the arcading of the nave of Beverley, or even with the exuberantly elaborate and fanciful adornment of that which surrounds the Lady Chapel of Ely, are the sedilia and Easter Sepulchres of Heckington and Hawton, and the famed shrine of St. Alban, originally splendid, then shattered and defaced, all the carved work thereof broken down with axes and hammers, and now after having been dug out of the mortar beds of partition walls, again pieced together and set

up (like one of the Geological Professor's long lost creatures of an epoch far remote) to show what its aspect may have been.



OLNEY CHURCH, BUCKINGHAMSHIRE.

Look at any one of these, and observe with how true an artist's hand the delicate foliage has been carefully trained to fill the little spandrels above

the archlets, to run up the curve of arch and slope of canopy with saints adoring and angels ministering, and say if it be not marvellously done. Leaves of ivy and oak and vine all faithfully portrayed. Before a work like one of these it seems scarcely possible to say, although you know it to be right, that this is not so true and natural a stone-growth as that which delighted us by its freedom in the work of the preceding age.

The buildings of the Decorated period show a strong tendency to allow the equilateral triangle to suggest the leading lines and proportions of the composition. As yet it was almost a matter of course that every roof should be of lofty pitch, that every tower should be completed by a tapering spire.

The piers are now built in solid courses—and I suppose we must say—wisely. The slender shafts detached from the central pillar—lovely as they were—are seen no more. Nor do we meet again the banded shafts which came in with the later Norman days and lasted through the early part of the thirteenth century. Nor is the sparkling “dog-tooth” any longer the decoration of the deeply cut hollows of the mouldings. Its place has been taken by the “ball-flower”—as certain a mark of the early years of the fourteenth century as the “dog-tooth” is of the thirteenth. It is found in immense profusion in the south aisle of the nave of Gloucester, in the towers of Hereford and Salisbury, at Ledbury,

&c. It is pretty, and when used in abundance gives an appearance of great richness. But its repetition of almost smooth and rounded forms is altogether deficient in the vigour and decision imparted to the whole design by the keen points and indented shadows of the “dog-tooth.”



STRATFORD-ON-AVON CHURCH.

But now that we have made a statement we are immediately compelled to qualify or half retract it. In our world few brave words will stand: some obstinate fact is sure to rise up and refuse to give way before them. The banded shafts proclaim the late Norman, the Transition, or the Early English

age. But not only are they found of both Decorated and Perpendicular date at Westminster, where, as the nave grew westward, the later piers may well have been assimilated to those of the days of Henry III.; but they are also found in the Decorated tower of Empingham, and in the Perpendicular nave of Canterbury. The "dog-tooth" marks the thirteenth, the ball-flower the fourteenth century. Yes. But when you are wandering in Northamptonshire and come up to the church of Barnwell St. Andrew, there in the tower behold a circular window with its deeply-moulded rings—two filled with dog-tooth, and one with "ball-flower" between them. Higher up are the two-light windows of the belfry, and again the two ornaments are used alternately. I do not think it is mere prejudice, or resentment against what might appear to confuse our chronology, that causes a feeling of discontent with what is certainly a very fine work. There is really an incongruity of style in the ornaments. The sharp contrasts of the one and the soft gradations of the other are not in tune.

It is curious that although there are many very splendid doorways of this Decorated style, yet they are generally far plainer and less enriched than those of the styles before and after it.

In the windows changes were still going on unceasingly. The circles gave place, as we have seen, to waving lines. The effect was very

beautiful. All severity was lost, but was not likely to be regretted for a time, either in dress or architecture, when the time was that of Edward II. But though the effect was beautiful, neither the design nor the workmanship was easy. A century before the difficulty would only have stirred men up to more noble design and more accurate workmanship. But now they were beginning to ask themselves, what was the use of taking so much trouble about it, when people were caring less and less for the frame, and more and more for the picture? So the attention was transferred from the stonework and fixed upon the glass. To carry the glass the simplest framework of stone bars was all that was required; and indeed the more evident it became that the stonework was perfectly able to stand alone, the more satisfactory was the effect—looking at the question from a purely constructive point of view. And if it were not so pretty as the earlier fashion—well, never mind: the prettiness was supplied by the pictures.

The Geometrical tracery had lasted from about 1245 to 1315. The Flowing succeeded, and endured until about 1360. But it was growing stiff in its latter days. And before 1350 Gloucester had led the way in adopting the rigid straightness of the Perpendicular.

Architecturally, the age of the Decorated style was great. But a greater had gone before it—with a more earnest spirit and a fuller pulse of life.

Gorgeous in its sumptuous adornment as is the hexagonal outer north porch of St. Mary's, Redclyffe,—yet, is the attainment of all its splendour worth the loss of the unconscious loveliness, the air of child-like innocence and purity, which breathes in that of Polebrook? The one has the queen-like stateliness and majestic beauty of imperial-moulded form; the other is chaste—sweet and serviceable like Earl Yniol's daughter,—fair and lovable as the lily maid of Astolat. But the earlier age is not to be recalled. And we must admit that even the period which was greatest, purest, and best, had not appropriated all possible glories to itself.

But when, like the gentle Elia, we “traverse the cool aisles of some country church” and “drink in the tranquillity of the place,” we also find our thoughts attracted to “the marble effigies” around. In the ages of which we have been speaking there were as yet no pompous attitudes, no fulsome epitaphs, no childish lamentations. Man and wife, as they shared the joy and sorrow in their lot, sleep side by side. They lie in their armour as they warred—in their habit as they lived. They boast not of their courage or their work. And if in aught they failed of truth or tenderness, now they hold up hands of prayer—with angels to guard the pillows of their rest, the lion and the dragon trodden down beneath their feet. But, in the main, they lived their lives bravely, faithfully. Manfully

these soldiers of the days gone by bore their toil and wrought for country and for Christ. Manfully—aye, royally. Not few from out the past are the names that live for evermore in our rough Island story. And their sons to-day from out this teem-



SANDRINGHAM CHURCH, NORFOLK.

ing womb of royal kings go forth to rule in righteousness, over denser millions than ever Shakespeare in spirit saw—among whom, it may be, will stand out above the glittering crowd of

heroes the mighty warrior saints whom we ourselves have known, Havelock and Gordon. It may perhaps be forgiven us if we venture to vary the noble words of our noble hymn, and say with reverence, believing it to be true,—

To-day Christ's soldiers, faithful, true, and bold
Fight as the Saints who nobly fought of old,
And win, with them, the victor's crown of gold.

So believing, we lift our hearts to join the triumph-song—Alleluia !



BROADWATER CHURCH, SUSSEX (pp 94, 95).



YEOVIL CHURCH, SOMERSETSHIRE.

VIII.

THE PERPENDICULAR.

IT seemed quite possible and right to say that the Norman was introduced into England in the buildings which were consecrated at Waltham and Westminster in 1060 and 1065. Nor does there appear to be any ground for misgiving in asserting that the Early English was born at Lincoln about

1190. And the Early English was a purely national style. But after this we must for a time be content to speak less confidently. The Geometrical tracery appears to have been employed in England about 1245; but it was not peculiar to England. The fully developed Decorated style is seen in works executed probably rather before 1280. And the Decorated style, with only slight divergencies from our own phase of it, was widely spread over the Continent. The Flowing tracery is found as early as 1315, and, as we see it, is a distinctly English variation of window design. But in none of these instances can we name the precise place or time in which it was first wrought out and beheld as new. To the next great change, however, we are again able to assign locality and date. The Perpendicular is again a purely English style, and it came forth at Gloucester in the new works begun about 1330. This was a panelling over upon the Norman frame of the Cathedral, and certainly before 1350 there was attained the full effect of the Perpendicular style. The mouldings may still be those of the prevailing Decorated style. But with the introduction at Gloucester of these straight lined traceries and panelled surfaces the doom of the earlier forms was sealed. Edington Church, Wiltshire, shows the like state of transition to the new fashion in architecture. It is said that its first stone was laid in 1352, and that it was consecrated in 1361. And from 1360 the Perpendicular style

in its earlier form prevailed. The Perpendicular throughout its whole existence is English ; and its latest or Tudor phase is the latest of all the purely English styles of architecture.



STANTON HARCOURT CHURCH, NEAR OXFORD.

Almost every church has abundant evidence of its influence. Naturally. Because it came after all the others, and lasted twice as long as any of them. Consequently, all the churches built or altered during the long period between 1350 and 1550 show

something of its handiwork. And as it was inevitable both that new churches should be required and that almost all the churches previously built should need some alteration, addition, or repair, within that interval of two hundred years, it follows that examples of the style are to be met with everywhere.

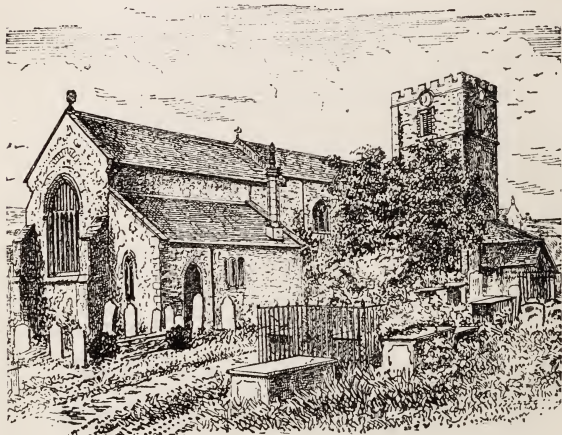


LEOMINSTER CHURCH, SUSSEX.

Among additions we often find chantry chapels. The cathedrals are full of them. In parish churches they often take the form of a transept or chancel aisle. Stanton Harcourt shows an aisle with its Perpendicular windows, parapet, and pinnacles,

added to the steep roofed chancel with its Early English lancets at the sides, and its triplet with small window above at the east end.

But Stanton Harcourt was fortunate in having the early windows of its east end left undisturbed. In general the small lights of the older styles failed



CONWAY CHURCH, NORTH WALES, AFTER RESTORATION.

to satisfy the people of the fourteenth and fifteenth centuries. They would not contain pictures large enough; so they were replaced by the newest fashion, which allowed a larger area of glass.

In churches, otherwise of the earlier styles, it is exceedingly common to find Perpendicular roofs and clearstories.

Roofs, probably in very many cases, because the original timbers had become dangerously decayed, and a renewal was an absolute necessity.

Clearstories, sometimes, perhaps, because more light was wanted from above to compensate for the darkening of the lower windows by the stained glass; sometimes, probably to make up for the lowering of the roof-pitch by raising the whole upon the clearstory walls. The result of lighting from above is always in itself exceedingly good; though the addition of the clearstory is often detrimental to the proportions of a building for which such a feature was not originally designed. It is quite a common thing to find a Perpendicular clearstory raised upon aisle arcades of earlier styles; while (except in the case of large churches, and in the churches of Herefordshire) the clearstory is not very often met with of early date.

We have seen how the square abacus of the Norman gave place to the circular abacus of the Early English and Decorated. Now we find that this circular form yields in its turn to the octagonal capital of the Perpendicular. The bases also are often octagonal in plan, and high from the ground. In the mouldings the hollows have become open and shallow—the prominent members mere ridges and edges. There were edges in the earlier mouldings also, of course; but then they were edges upon bold and solid rounds, while now the edge seems to have no substance behind it.

In truth, about the whole work there is a totally different feeling and expression. The average architecture of the Perpendicular age does not compel you to exclaim—How grandly wrought! With what utter disregard of cost! With what lavish devotion of labour! Instead of that, you are only tempted to say—How cleverly managed! How skilfully, yet how economically done! Sometimes it even leads you to say at once—How mean and poor is the whole effect! It is either poverty or meanness where the one is a sorrow and the other a disgrace; or rather, where either is a disgrace. For in the House of God, if there be poverty of money, there is yet no reason why there need be poverty of labour, poverty of thought, poverty of heart. Yet we sometimes see evidence of all these.

Sometimes, not always: by no means always in the greater erections of the time. In some we marvel at the abundant wealth of labour with poverty of thought or of design. In some we recognize a wealth of noble aspiration, not seldom nobly too, expressed.

But something had gone wrong. What was it? Where was the old love—the old faith? Was the Church dead? Was the Lollard hostile? Had the lower texture of the national heart been drawn aside by foreign wars, or brutalized by the cruelties of Yorkist and Lancastrian? Or was its finer fibre allured by Wyclif to still higher things?

We are led to the suggestion of very various causes in the hope of finding some explanation of such extremely complex results.

How fine is the great vault of Norwich Cathedral—the vast extent from over the great west window to the beautiful apse! Yet in the choir its architect seems not to have known how to rest the shafts supporting it upon anything more suitable than the frail and slender curves of ogee canopies over open voids. Into these he changed the Norman shafts when he raised his lofty clearstory. And below, where the massive pier arches have been altered, how weak and thin is the effect of their excessively low four-centred curves! It might have been his supreme desire to extract every particle of nobility from the work, and to replace it by the feeblest prettiness. The defect in the support of the choir vault does not extend round the apse. There the shafts may perhaps be too slender and may stand too far in front of the wall, but it is altogether a most graceful work. In the Lady Chapel of Ely there are also ogee canopies over the niches immediately below the spring of the vault; but you feel that they have nothing to do with the support of it. The shafts are plainly visible, and the canopies curve outwards in front of them.

But at Norwich, as everywhere else, the vaulting itself is admirable. English vaulting is quite unrivalled. At all periods it is the glory of our

Cathedrals. In all the geometrical and masonic perfection of its latest phase, that of the "Fan Tracery," it has rendered our royal chapels famous among the architectural treasures of the world. But at no period of our history has it been common, except upon a small scale, in our Parish Churches. We noticed that among them there were many chancels and few naves vaulted in the Norman days.

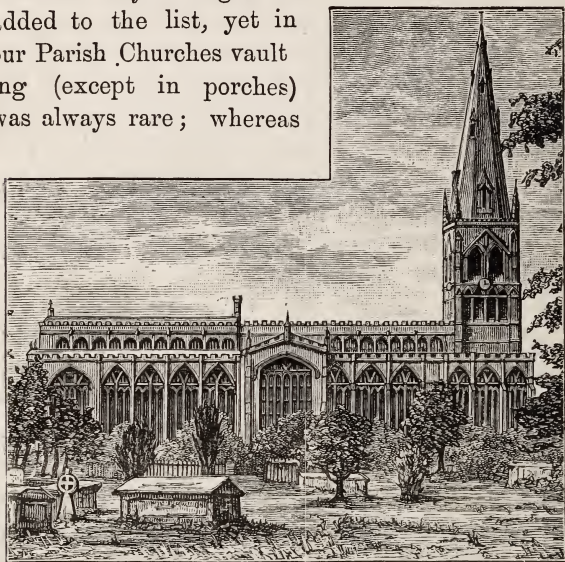
Of the Early English we met with vaultings at New Shoreham and Berkhamstead. There is an example at Bishops Cannings, Wiltshire. Against the tower of St. Mary's, Redclyffe, fourteen feet below the present vaulting, there is still to be seen the form of the vault which covered the nave in the Early English church from which the present building has been transformed; so that it seems safe to say that that church (like Lincoln Cathedral) has been twice vaulted from end to end. In the chancel of Stone we have now again the Early English vault restored. Of the Decorated style there are the vaulted chancel of Nantwich, the vaulted chancel and south transept of Bishopstone, Wiltshire, and the vaulted chapels in the fine churches of Dorchester and St Mary's, Beverley. The chancel at Finedon was evidently intended to be covered by a vault in three bays; but perhaps that intention may never have been fulfilled. At Ottery St. Mary we have another remarkable church vaulted throughout, like St. Mary's, Redclyffe.

And in the days of the Decorated, and remaining into the Perpendicular, we occasionally meet with an idea which deserves consideration at the present time. It is certainly capable of being acted upon with excellent result. It is that of supporting roof or ceiling upon slight arches with pierced spandrels. If the roof is of high pitch, these piercings will be around and above the apex of the arch. Such are the roofs of stone which cover the south transept of Minchin Hampton Church, Gloucestershire, and the vestry at Willingham, Cambridgeshire. If the roof or ceiling be of low pitch, or flat, the piercings will of course be in the spandrels above the spring of the arched ribs—as in the bit of cloister at Bristol, and in the fine choir of St. Mary's, Warwick. We may also compare the arches with open spandrels crossing from north to south, and from east to west beneath the centre of the tower of the Cathedral of Chester.

But we well know that we can build permanent and enduring structures if we will. These and other examples show us how. Coxton Tower, near Elgin, has every floor, as well as its roof, of stone. Each story is covered by a semicircular vault; and these (in order to distribute the pressures fairly between the side walls) lie alternately east and west, and north and south. Stone kitchens, like those of Raby, Durham, and Glastonbury, and foreign examples, such as are given by M. Viollet-le-Duc; stone porches, as at Weldon, Urchfont,

and other places ; stone-roofed churches like St. Catherine's Chapel, Abbotsbury ; Roslyn, Bothwell, &c., are instances more than enough.

But although these vaults exist, and many more of all the styles might be added to the list, yet in our Parish Churches vaulting (except in porches) was always rare ; whereas

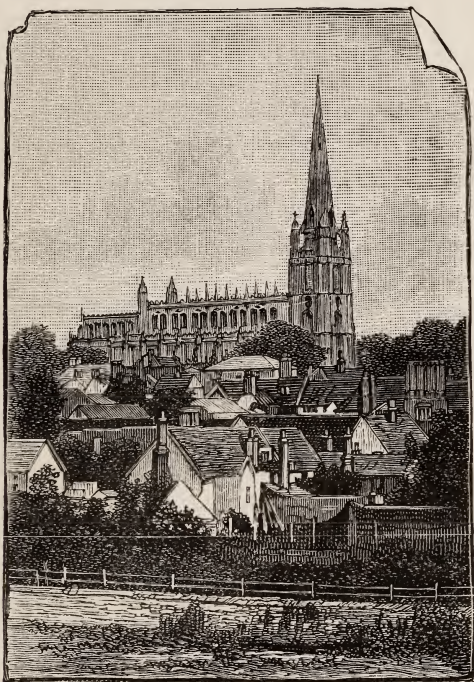


NEWARK CHURCH, NOTTINGHAMSHIRE.

in the Cathedrals, although not always carried out, it almost always formed part of the original design.

Nevertheless in our Parish Churches the Perpendicular builders have left us an immense amount of fine and admirable work—majestic towers, vaulted

porches, beautiful parapets ; noble height of clear-story and nave, bold and lofty arch beneath the



SAFFRON WALDEN CHURCH, ESSEX.

tower to the west—often finer than anything else about the church, and finer than any similar feature which it may have displaced.

Every observer must feel the dignity of its effect in such churches as those of Cromer, and St. Peter, Mancroft. Often, too, this tower arch displays that extreme loftiness of proportion which is so much spoken of as characterizing the Gothic cathedrals of the Continent, but which our English forefathers usually reserved, in later times, for this tower arch or for the shorter avenues of transepts, as in the transepts of St. Mary, Redclyffe, and Bath; and as in the earlier examples (and these are at least as early as any examples of very lofty proportions abroad) of the eastern transepts of Lincoln, Beverley, and Salisbury, and, supposing the present eastern transept there to stand upon the original foundations, we may also add York.

In the tower arch, however, the majesty of effect is by no means dependent upon its proportions alone. Another element, and one of the greatest value, is its massiveness. The walls of the tower must necessarily have a thickness far greater than that which is abundantly sufficient for any of the others about the church. Hence the opening is not only fine in outline, but also is manifestly formed through masonry of mighty strength.

When we turn towards the chancel arch we often feel that it suffers by the comparison; and I think again that this arises more from its relative want of mass than from any defect in its proportions. In that respect indeed it is generally

beautiful—with far greater width than that beneath the tower, but having a grace peculiarly its own. In the Norman times it had never been deficient in substance. Afterwards it often appears that the wall would have been the better for an extra foot or two of thickness.

This additional substance is given when the tower is central, and given not to one transverse arch, but to two ; and thus all that is fine in the effect of the chancel arch is twice presented to the view, and that not only from the west but along any of the main avenues of the church ; so that we may doubt whether the central tower be more valuable for the unity and dignity which it imparts to the exterior, or for the expression of mass and power which is the necessary result of its support within. In very early instances (like Jarrow) these supports may have been unduly bulky, so as to cause an almost complete separation between the nave and chancel. Or (as at Cholsey), the transepts may be so cut off as to be like rooms entered by mere doors from the body of the church. Afterwards this blocking up of the centre of the building was quite obviated, so that by the Mid-Norman time the space was not narrowed even in the least, as we see in the large examples of St. Bartholomew's, Tewkesbury, Fountains, &c. Yet though thus the full breadth was gained the fashion was forsaken in the later styles.

And, I think, rightly. The slight additional

convenience is dearly bought at the cost of the loss of emphasis and the satisfaction to the mind of perceiving without even a conscious glance that the massive tower over head stands with its feet planted firmly upon the ground. All this is shown at Ludlow—perhaps even to excess. The tower has a height of 162 ft., while the span of the arches supporting it is scarcely more than half the breadth of the nave.

In Norman times it was quite common to place the tower between the nave and chancel even where there were no transepts. Of this Iffley is a well-known instance. Later we find the tower in the same position where there are no transepts, but the nave aisles are carried eastward past the sides of the tower, as in the Perpendicular church of Fairford—of all our Parish Churches the most famous for its painted windows.

In all these cases we have what is, architecturally, a repetition of the chancel arch, and the effect is always noble. But there was also frequently in Norman times an architectural distinction between the “chancel” and the “sanctuary,” where even when there was no central tower there was still the double arch. This was often the case where there was an apse, as at East Ham. Of this there seems to be an interesting reminiscence in the later chancels of Colchester where it is usual to find some marked division about half way between the chancel arch and the east end. In St. Martin’s, this is a

timber arch with pierced tracery in the spandrels. In St. James's a division similar though less marked in the roof framing. At Trinity, at present, a mere beam, most likely only a part of the solid frame of some delicate piece of ornamental woodwork.



ST. LAWRENCE, LUDLOW, SHROPSHIRE.

Certainly the effect of the chancel arch is very fine. When it is practically doubled by the necessity for supporting a central tower, it is finer still. Look at any example of it—early, as at Yarmouth in the East; late, as at Ludlow in the West; modern, as at Doncaster in the North. It is always noble.

But some of the builders of old endeavoured to gain a striking effect by the very opposite means. In many parts of the country we find the chancel arch omitted altogether. Very commonly in Devonshire and occasionally in other places (as at Gorleston in Suffolk) there is no clearstory, and three parallel roofs of equal height cover the church from end to end. To those who are accustomed to the more usual arrangement these churches look low and dark in the central avenue, the want of the height and light of the clearstory being strongly felt. But we experience the very opposite sensation when we enter one of the great churches of the eastern counties in which during their days of energy and importance their architects in like manner dispensed with the chancel arch, but at the same time raised above lofty pier arches a lofty and closely placed range of clearstory windows, and above that again one of their splendid hammer beam roofs stretching without a break to the extreme east end. This is only another evidence of the feeling which led our English architects to carry the ridge of their Cathedral roofs to the extreme east end. That likewise is the practice chiefly of the eastern half of England. Worcester is the great exception. But Durham, York, Selby, Howden, Beverley, Lincoln, Ely, Rochester, and Old St. Paul's show where the custom most generally prevailed. It is chiefly in the eastern portion of our land that we find the lofty eastern gables of

Cathedrals architecturally without Lady Chapels and Parish Churches without chancels.

Thus we have St. Peter's, Mancroft, Lowestoft, Beccles, Southwold, Blythburgh, and a great many other churches. Beccles, indeed, "*Beata Ecclesia*," has neither arch of chancel nor tower, so that its roof is quite unbroken. Its tower, massive and bold, stands (as sailors would say) "off" the south-east angle.

Detached towers, by the way, are not very uncommon. They are to be found at West Walton and East Dereham. Those of the ancient abbeys of Evesham and Bury St. Edmund's are perhaps not quite analogous. But Chichester Cathedral has one, and Salisbury had one also; but it was most wrongly and recklessly pulled down. They are especially useful where the church lies low among hills. There are said to be at least six in Cornwall. Elstow has the one in which John Bunyan used to take his place among the ringers. It stands, like that of Chichester, north of the west front of the church, which is a noble fragment of Norman and Early English date. There is a detached round tower at Bramfield, near Halesworth, and its church has the thatched roof found sometimes in Suffolk and more frequently in Norfolk.

The thatched roof is curious in such a district of sumptuous buildings, but it has a look of warmth and homeliness about it, which is very pleasant to see. On the whole, however, the churches of East

Anglia compel us to feel that in the fifteenth century its people must have been very numerous and wealthy. The country was full of churches. Some are still entirely in use. In some an aisle or a part walled in within the consecrated area serves as the shrunken Parish Church of the diminished population. At Cromer for awhile after successive retreats before the attacks of ruin the Services held their ground within the tower alone. There are ruins everywhere, ruins upon the margin of the sea, and ruins beneath it. Thus at Cromer where the nave has been restored, the chancel lies still in ruins, —masses of wall lying flat and buttresses overturned. Half a mile off the coast, it is said, the fishermen still occasionally bring up from what they call "The Church Rock" masses of the well-known flint inlaying of the walls of a church beneath the waves. At Dunwich all its churches except one poor ruin have also been overwhelmed, and the descendants of its people are in distant homes. Walberswick, and Cove Hythe, comparatively near at hand, are also in ruins, and Blythburgh, though not in ruins, is in a condition but very little removed. It has been just preserved so far, and we may trust that it will not be left to go utterly to decay.

It is certainly worthy of our care, as all these churches are. I do not think that they are the most lovable of all that the old builders have left to us. But they have much that is quite invaluable. I should imagine that at no period and in no place

was the general feeling more clear or more distinctly expressed that "the House that is to be builded for the Lord must be exceeding magnifical." Not the Cathedral and Abbey merely, but the House of the people's prayers; felt not by bishop and noble only, but by merchant traveller and farmer of the land.

Take one or two of these as examples. This of Blythburgh, where the rain beats through the painted roof and drips from the expanded wings of the angels which look down from it. Every pinnacle has been designed to carry a statue or figure of some kind—as at the Lady Chapel of Peterborough. They are still in their places along the south aisle, on the tower and porch, and over the eastern gable. There is the elaborate parapet of open quatrefoils, the long range of eighteen windows in the clearstory on each side. This appears to have been a favourite number. It occurs also at St. Peter's, Mancroft, at Southwold, Walberswick, &c., but is exceeded in the great Bury churches. It means nine bays below,—two clearstory windows to each bay,—as is usual and right. Right, because the pointed pier arch thus receives a load upon the vertex, as it ought to do, and because the roof becomes both better and more beautiful from the increased number of its main timbers. Across the chancel-wall below the east window externally there is a band of inlaid and crowned letters.

Southwold has a greater church of the same general type. It also has these crowned letters in its inlaid flint work following the sweep of the arch over the great west window in the tower—an entreaty to St. Edmund for his prayers. And however different the style, the effect is yet much like that of the Norman ornament in low relief in a similar position in the church of St. Peter at Northampton. There is other inlaid flint work besides, the grand porch, the sancte bell flèche midway on the long ridge of roof, the pinnacles evidently (like those of Blythburgh) meant for statues though they carry none. It too has one of the fine hammer-beam roofs. But perhaps after all the glory of the place is its rood-screen and stalls with their light and graceful canopies, all rich and splendid with colour and gold. It is quite enough to convert any one to belief in the advantage of colour upon woodwork, provided that the colour be four hundred years old. It is all rich, mellow, harmonious, very beautiful. It is no work of the mere decorator at so much a yard. The faces of the Apostles are ably painted, the features strikingly varied. The golden diapered backgrounds and the sort of enamelled traceries up the fronts of the tiny buttresses of the screen are beautiful and minute to a degree almost incredible to one who has not met with one of these elaborate specimens of the work of that age, whose ornaments seem to require for their measurement not inches, but eighths and

tenths of an inch. The whole thing must do much towards reconciling any one to the latest phase of Perpendicular art. It has almost the minute beauty of the flower and the insect; and if nothing can be too massive and grand, yet we cannot say that any thing can be too delicate and minute, or that it is inappropriate in the House of Him Who is infinite in the smallest as in the greatest of His creations, in the flower and the insect no less than in the mountain and the sea. The date of this Southwold screen is said to be 1480, and of the south porch 1488, 1489.

Screenwork of this character has been abundant everywhere around. There are still splendid remains at Woolpit, and in the magnificent church of Lavenham in Suffolk, at Worstead, Trunch, and South Creake in Norfolk, and many other churches. Fine benches and poppy-heads (as they are called) are to be seen at Bacton, Suffolk, and at Wigenhale St. Mary the Virgin.

Bacton, Woolpit, St. Margaret's, Ipswich, Knapton, Norfolk, and other churches have roofs with double hammer-beams. It was an attempt to improve upon a successful idea. These roofs are extremely elaborate, but the effect is confused. The simple form of the single hammer-beam is in every way greatly superior. The double hammer-beam was altogether a mistake.

Then there is Cromer with its lofty tower and ruined chancel, its tall pillars and finely-formed

arches above them, its grand tower arch, its band around the base of the whole church externally of panels with shields and Tudor roses, its buttresses having niches in the upper stage with open tracery in the heads in front of their mimic semi-vaults,



CROMER CHURCH, NORFOLK.

its three porches, west and south and north, all groined—a fine and striking church.

The porches of these churches are nearly all groined, and very often have the most delicate canopies and flint panelling upon their fronts. I may say that in this district they are usually at the

westernmost bay of the aisles. So are placed the two at Beccles, and two (the north and south) at Cromer, as well as those of Southwold, Blythburgh, Walberswick, and others. Is it not better than the more usual position? For thus all the members of the congregation, entering or leaving, pass in or out behind the whole of those in the seats. According to the ordinary plan they cross in front of about one-third.

The fonts of East Anglia are widely famous. Those of Walsingham, East Dereham, Worstead, and others are well-known examples. But almost everywhere you meet with the mutilated remains of those which must once have been equally delicate in their sculpture. And we remember William Dowsing and his diary—the hundreds of “superstitious pictures” which he “brake down,” the dozens of “cherubims” that he removed, and the characteristic entry “we did deface the font.”

Everywhere in these Eastern Counties there is an abundance of inlaid flint work. Sometimes it is on a large scale, as on the gateway of St. Osyth's, Essex. It appears, too, beyond these counties, as at Luton and Dunstable, and St. Mary Overies. But the finest piece of workmanship in flint, as far as I know, is the early and absolutely plain thirteenth-century wall of the old Bridewell in Norwich.

But the features which, more than any others, give their peculiar architectural character to the Eastern

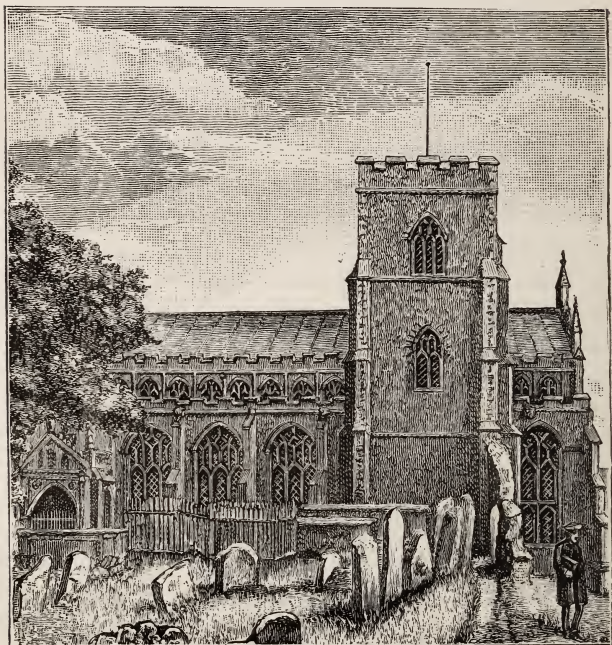
Counties are their glorious roofs. It is said, or supposed, by some that they were framed abroad. Naturally, we may admit ; for it seems to be pretty generally believed that Englishmen never can and never could do anything for themselves. But I think it is safe to give this assertion a distinct and absolute denial. I believe that the wood will be found to be English. If foreigners made or designed these roofs for us, why did they not keep any for themselves ? There are innumerable glorious and beautiful things abroad, but roofs like these are not among them. The wooden roofs of Holland are altogether unlike, bald and plain, utterly out of any reasonable comparison with ours. And ours are incontestably of one spirit and design with the walls, the pillars, the arches, and the windows beneath them. The work both in the stone and in the wood is English altogether. I am not speaking of small parts or furnishings. There are, here and there, chests and screens and glass which have come from over the sea, and we prize them and are glad to possess them. But the great roofs of our Eastern Counties are of English design and of English workmanship.

That of St. Peter's, Mancroft, with its little wooden half-groining along each wall, is one of the most pleasing. But here Suffolk on the whole excels Norfolk. The churches of Bury with their immensely long lines of clearstory are most striking, and that of St. Mary retains its original hammer-

beam roof, one of the finest ever framed. In scale it is of course enormously excelled by that of Westminster Hall. The span of St. Mary's is but twenty-five feet, while that which Richard II. threw over Westminster Hall has a span of no less than sixty-eight feet. A roof so great without any ties at the level of the spring cannot be framed so strongly as to render it impossible for it to spread and exert a lateral pressure against the side walls. There when the great roof was raised over the ancient Hall, massive buttresses were built without and flying buttresses were thrown against its walls, in order to resist this thrust. They are now visible again after years of entanglement among courts of law. And the precaution was perfectly sound and right. In general a framed roof should need no such support. But where pressure either from stone arching or wooden framing is reasonably to be expected, there is it also reasonable to guard against it.

These buttresses stand away from the wall, like those of the chapter houses of Lincoln and Westminster. At Fotheringhay the roof span is considerable, and above the aisle roofs a series of slender half arches lean against the clearstory walls. They are the mere arch of the flying buttress without its straight-lined prop above. We are accustomed to see both—generally in one solid mass—sometimes with the spandrels opened between the two. St. Mary's, Redclyffe, shows a

whole series from the most solid to the most open. The straight slope of stone satisfies the eye at once that, if it be but properly and securely placed, it



ST. MARY'S, BURY ST. EDMUND'S.

can do its work. These slender curves of stone at Fotheringhay look as though, if the clearstory wall were to come outward in the least, they must snap like an overstrained bow. Still, though not quite

satisfactory to the eye, it is evident that they may be absolutely perfect for their work. The condition is that the weight with which they lean against the



OLD ST. GILES'S, EDINBURGH.

clearstory wall be exactly equal to the push exerted by the roof on the inner side.

They remind us of the still more slender bends of stone (like sweeps of whalebone) between the



OLD TOLBOOTH, EDINBURGH.

pinnacles and flying buttresses on the famous steeple of Newcastle-upon-Tyne; but those cannot be regarded as anything more than mere ornaments,

for they are too slight to give by reason of weight any stability to the abutments of their arches.



OLD KING'S COLLEGE, ABERDEEN.

This Newcastle crown evidently became a great favourite in Scotland. We still see it at Edinburgh,

Aberdeen, and in the "Tron" at Glasgow, though not equal to the original. And formerly there were



LINLITHGOW PALACE AND CHURCH.

also other editions upon the still existing towers of Linlithgow and Haddington. London possesses Wren's poor copy at St. Dunstan's-in-the-East.

Our view of St. Giles's Cathedral, Edinburgh, shows the range of gables which have since been



OLD CHURCH OF PERTH.

“restored” away to give place to a plain range of aisle wall—a gain in symmetry, but a loss in almost all besides—at least an immense loss of

picturesque external effect. I do not mean that we have not reason to rejoice that these greater



OLD CHURCH OF LEITH.

churches are again restored to unity internally, instead of remaining divided as most of them were in Scotland and Great Yarmouth, and others in

England, between three or four congregations,—separate sects, parted by walls of stone. We give one or two other illustrations of these churches,—picturesque, neglected, patched, altered, and un-restored.



FORDINGTON CHURCH.

These show various forms of tower roof or finish. Although some of our very finest spires belong to this period (as St. Michael's, Coventry, and those of Norwich and Louth) yet the most common termination of all in our Perpendicular towers, is the flat

top with a pinnacle at each corner, as at Cromer. Often these late pinnacles are very poor and worthless, and are frequently added to earlier towers, with the result of tending to weaken the effect of their solidity, and mass. Sometimes we find groups



GORING CHURCH, SHOOTER'S HILL.

at the angles instead of single pinnacles as at Fordington Church and Manchester Cathedral. It is common, too, to have other pinnacles between the angles, so that there may be eight or twelve or sixteen around the tower top. The towers of

Wrexham, Canterbury, York, and Beverley give elaborate examples of these multiplied pinnacles.

We have dwelt long among the late churches



NITON CHURCH, ISLE OF WIGHT.

of the East, and now it is time to turn for a little while to those of the West. Not that they are likely to be overlooked. St. Mary's, Redclyffe, Yeovil, Cirencester, Fairford, as well as the

Cathedral of Manchester, and Great St. Mary's at Cambridge, are quite enough to remind us that Norfolk and Suffolk do not claim all the glories



BRIXTON CHURCH, ISLE OF WIGHT.

of beautiful roofs, or screens, or towers ; and there are a host of witnesses besides. And in the matter of towers the counties of Somerset and Gloucester

—famous throughout all styles and periods for the excellence and distinctly independent character of their architecture—stand especially eminent. Those of Gloucester Cathedral, St. Stephen's,



MINSTER CHURCH, THANET, KENT.

Bristol, and St. Cuthbert's, Wells; those of Glastonbury and North Petherton, of Taunton and Wrington, are perhaps as many as need be named. But the whole of the West Country abounds with them.

Their most marked peculiarity is the pierced tracery of their battlements and pinnacles. These are very beautiful creations. In the case of the pinnacles it is a fault that the construction is too slight for stone work in such a position. They



BROXBOURNE CHURCH, HERTS.

often have buttressesets as it were bracketed out beyond the vertical lines below them, and thus become too evidently meaningless adaptations of forms intended for uses widely different. Pinnacles, it has been said, should not stand on

“trays,” as they do upon the western towers of York Minster. But what are we to think of the buttressesets on the tower of a modern London church which stand out beyond the angles of



HORNSEY CHURCH, MIDDLESEX.

the tower walls upon creatures in the form of gurgoyles condemned to bear them on their backs for ever?

A series of our little sketches here shows how the winding stair which gave access first to the ringing chamber, then to the bells, and finally to the roof,

gradually modified the outline and appearance of the tower. The result is to throw the design out



LEATHERHEAD CHURCH, SURREY.

of symmetry, and this is sometimes, as we must admit, detrimental to the effect. The very fine central tower of Melton Mowbray always appears to

me to suffer greatly from this cause. But the neighbouring tower of Oakham shows that the staircase may throw the windows to one side without any loss of architectural beauty, but rather



COOKHAM CHURCH, NEAR MAIDENHEAD, BERKSHIRE.

with a frank and pleasant expression of fitness and truth. And this is an expression extremely frequent. We have something of the same character whenever the turret is carried up above the top of the tower.

It is the most convenient arrangement, because then the turret contains a door leading on to the roof of the tower. It is almost universal in Kent and the country round London, and is common elsewhere. In Somersetshire it is covered by an enriched and pierced pinnacle larger and finer than those at the other corners of the tower, and the effect is very good. St. Stephen's, Bristol, may be mentioned as an example familiar to many.

It is not uncommon to find the upper story of the tower octagonal in plan. It is so in the central towers of the fine churches of Stafford and Nantwich, and also in some of the Northamptonshire churches, at Irthlingborough, Fotheringhay, and Lowick. It is the form of the added story of the west tower of Ely. Lowick has been especially commended for its grace of outline. I think, deservedly; but it is faulty in having its little flying buttresses too level and too high, so that they press against the top of the pinnacles instead of against their base, and seem as if they must push them over; and also in having but four instead of eight, and therefore leaning not against the angles of the octagon, but against its alternate sides, so that they seem as if they must press them in. This is always bad, but unfortunately not very rare. You see it again in the octagon of Wilby, another of the Northamptonshire churches, where (as also at Nassington) there is a spire above the octagon and pierced flying buttresses at each of the two

stages. But although this octagonal story is thus found in Northamptonshire, the great example of it —enormously exceeding all these in scale, and free from this fault in the position of its flying buttresses —is the famed and noble tower of Boston. I have spoken of this in the early part of the book. As that of St. Michael's, Coventry, is the greatest of all the spires of our parish churches and one of the most graceful ever raised, so is this tower of Boston, the tallest and one of the most graceful in the land. It ought to be seen when the mists and smoke wreaths lie low and render obscure and faint the houses and the masts and the Decorated aisles and clearstory, rising clearer and clearer, story by story, until it soars clear cut and sharp in upper air with every line distinct against the evening sky.

There is a Lancashire octagon and spire, small and plain, quite different from these, occurring in four places apparently of one design and belonging to the transition from the Decorated to the Perpendicular style. They are at Halsall, Standish, Aughton, and Ormskirk. In the last there is the effect of a curious contrast, inasmuch as the slight and small octagon with its spire stands by the side of an exceedingly massive tower. This tower is of no great height. It is of late and coarse workmanship. I do not suppose that it has one feature which would bear examination in detail. Yet whether it be viewed from the narrow street or from

the open country it gives dignity to the church to which it belongs, and to the town in which it stands. Its power is in its mass and breadth. Is the lesson too hard for us to learn?

Another Lancashire tower is that of Cartmel in the lovely North. Its upper story is square but placed diagonally, so that each of its angles stands upon the middle of a side of the larger square beneath, and immediately over one of the ridges of the roof of the cruciform church below. I know no other tower like it. It is perhaps rather curious than satisfactory, and its construction rather rash than sound. But the fine Transitional choir and its magnificent screen work of the very latest age before such things became entirely Renaissance, would repay a very long journey if repayment were required.

Another curious and unique shape of tower is that of Maldon, Essex. It is triangular in plan; and its spire therefore naturally hexagonal. It is certainly pleasing in effect; and is simply the result of utilizing an awkward corner of the site.

Then there are the round towers. There are, I suppose, some three in Cambridgeshire, three in Sussex, two in Essex. But in Norfolk and Suffolk they are very numerous. You realize this as you go by railway from Yarmouth to Lowestoft and notice that of six church towers that you pass between those places, five of them are round,—at least, I think that those are the numbers. But,

of course, that is a district in which they are more numerous than usual. They have nothing of the fine character of the square towers of the same neighbourhood. Some, as between Norwich and Yarmouth, have an octagonal upper story. They appear generally early. Some (as St. Julian's, Norwich) were perhaps built before the Conquest. But in general they are Norman. That of Little Saxham, near Bury, has a fine Norman arcade round its upper story, but they are often quite plain and unadorned. Except in plan they have certainly no resemblance to the round towers of Ireland. Fergusson suggests an analogy with the circular naves of many Scandinavian churches.

In wooden construction the Eastern County spire often takes an extremely slender form, yet is often picturesque as well as curious. Sometimes it is retained as no more than a slight central ornament upon the tower roof. At Chelmsford it has become diminished to a slender spike seeming scarcely thicker than the flagstaff by its side,—in striking contrast with the massive tower beneath. This at Chelmsford has an opening beneath. Is it not for the “sancte bell”? A place for this was provided at Godalming, Surrey, at the bottom of the spire outside; and at Hinxton, Cambridgeshire, and other churches out at the side of the spire higher up. Southwold, as we have seen, has for it a *flèche* half-way along the ridge of the roof. The most common position, however, was in a bell

turret on the east gable of the nave, above the chancel arch.

The latest phase of the Perpendicular style is commonly called the "Tudor." And the name



WALSINGHAM CHURCH, NORFOLK.

indicates clearly enough its date, and the princes under whose influence its most magnificent creations were called into being. It derives great glory from the famous royal chapels of King's College, Cam-

bridge, St. George's, Windsor, and of Henry VII., Westminster. They are enough to glorify any style and any age. Of course they have their faults, but we will not now dwell upon them.



LUTON CHURCH, BEDFORDSHIRE.

Their marvellous vaults are the admiration of the world.

The windows were often made very wide—frequently so wide as to occupy the whole breadth of the end wall of chancel, nave, or transept, from

buttress to buttress—and often having the arch of the wide four-centred or Tudor form. This form is very common everywhere; but perhaps especially, and appropriately, in Wales. It is very clearly shown in our view of St. Michael's, Basingstoke. The expression "four-centred" explains itself; for it is easy to see that in order to draw the curves of



ST. MICHAEL'S, BASINGSTOKE.

which it is composed the point of the compasses must be placed successively at four different centres. And the distinction is one convenient to bear in mind, because the arches of the earlier Gothic styles have but two centres, and those of the Roman and Romanesque have only one. Yet the

two-centred arch held its ground by the side of the four-centred. It is seen even in the great chapels to which we have referred, and which are certainly the typical examples of the Tudor style. In fact there was nothing incongruous in the use of the



BISHOPS' CASTLE CHURCH, SHROPSHIRE.

two forms, and the architects sensibly used whichever was best suited to its place in the building.

They did not hesitate to use even the square-headed window, as their predecessors of the Decorated age had done before them. Its form allowed it to be pushed close up to a wooden roof

(as we see in the altered triforium of Norwich choir, and in the aisles of the modern church of St. Stephen, Hampstead Road), and it was, therefore, often very useful. But it involves the loss of grace of form, and indicates the approach of the square shapes of the Renaissance.



MUNCASTER CHURCH, CUMBERLAND.

The doorways belonging to the same age have often the same four-centred form of arch and always the same character in their mouldings, the wide shallow hollows, and the poor and thin descendants of what had in earlier days been shafts. They have also the square hood moulding forming a kind of

square frame to the doorway, with its spandrels containing shields.

There are many things in the style upon which we cannot rest with perfect satisfaction. But we must not refuse to it the glory of its 'noble towers and its triumphant vaultings. Nearly all the



CASSINGTON CHURCH, OXFORDSHIRE.

ancient woodwork of our churches do we owe to it. And of that, say if it be not a pleasure to look upon it.

To few only of the old churches of our land have I referred. It is not very difficult to learn something of all our Cathedrals. Many a one has visited

them all, and then gone on to add the Abbeys to his list. But I do not suppose that any one has ever yet seen all our Parish Churches. They are thousands in number to begin with. And most lives have given to them some work more valuable than the mere completion of an antiquary's list. But there can be no mistake as to the interest of our churches. It is acknowledged here. It is acknowledged no less distinctly by the whole of the great people of our Greater Britain. They come not as strangers, but finding the name of every village a familiar household word. They call at Chester on their way, and there often for the first time behold an old world city and a cathedral of their ancient church—old, indeed, but having renewed its youth of beauty and of use. They journey on, past the spires of Lichfield with their grace of outline and their witness to the days of Cromwell and King Charles, to the sacred shrines of Stratford and Stoke Pogis. They feel a strange thrill of loyalty as they gaze upon the towers of Windsor. They confess that Westminster is the home of their patriotism as it is of ours, and that Canterbury to them no less than to us represents the centre of their religious life. And we, knowing that they feel thus, rise up in love and pride to welcome them as those who have gone forth in childhood on a perilous way, and have returned in manhood tried and strong. Then in lowliness we turn to our Father in Heaven. We thank Him, and take courage.



OLD WINDSOR CHURCH.

IX.

REVOLUTION AND RESTORATION.

WE have traced the changes of our Architecture down to the sixteenth century. All has been gradual. The growth was first towards vigour and manhood—then towards decrepitude and decay. But now we come to a change abrupt and complete.

An interval of three hundred years had not destroyed the harmony. Now an interval of thirty years creates a discord. In proof of the former, take the Cathedral of Norwich. Its Perpendicular spire stands upon its Norman tower. Enter, and



ST. MARY'S CHURCH, WARWICK.

you find the plain Norman shafts leading up to the rich Perpendicular vault. But all is harmonious, all consistent. The one had grown out of the other and although the gap was great, it yet revealed no incongruity. But, on the other hand, the intro-

duction of a "Classical" altar piece—the columns and entablatures of the Renaissance—is always felt to be absolutely destructive of the harmony. It jars and grates upon the sense. Into such forms as this, the northern architecture could not have grown. The affinity had been lost ages before. To return to classical forms was not to advance, but to turn back the hands of time. It was unnatural, and it could not attain success.

England had always been Protestant. There had never been a period in her history in which there was not a strong under-current of dissatisfaction with any undue assumption of priestly authority, combined with a patriotic dislike to any interference on the part of a foreign ecclesiastical power. Against Papal Bulls, Rescripts, and Peter's Pence, there was always a spirit of resistance—sometimes latent, sometimes loud. Our Reformation was the expression of this spirit. It was pure ; it was true ; it was greedy ; it was selfish. Its result has been the formation of a nationality more noble and the establishment of a Church more Catholic, than are on the earth besides.

Gothic architecture was dying a natural death when the universal havoc and spoliation fell upon our churches. Fortunately, comparatively little was done to them between the sixteenth century and the nineteenth, except to keep them from falling into ruin ; and in very many instances not even so much as that. They were generally re-

tained because they were useful for Divine Service. In its earlier days even the spirit of Puritanism could appreciate "the pealing organ" and "the full-voiced choir below" (for the organ was already put upon the Rood Screen), which could dissolve young Milton into "ecstasies," and "bring all heaven before his eyes." And cathedral music and cathedral anthem lived—and live.

In general the churches were fitted with pews. Ryton shows an early specimen of such fitting, fortunately allowed to survive the Restoration. Later, the prevailing idea seems to have been comfort and the exclusion of draughts. So our churches were everywhere provided with curtains, and inner doors covered with red or green baize. They were plastered, painted, ceiled, and white-washed. They were roughly propped where threatening to give way; and where extra sittings seemed to be required, galleries were put in, which commonly rendered necessary such lobbies, screens, and staircases, as made matters again fair and even by obstructing as large an amount of available area below as they provided anew above. You recognize the painted oak, the imitation marble of classical columns and cornices. You feel that architectural taste in the seventeenth and eighteenth centuries was strangely unlike what it had been in the centuries before, and strangely unlike what it is now. Of all ages of the world it seems the most difficult to understand. If we may speak generally,

and be understood to admit that there were yet many and striking exceptions, we will say that the architectural sense was lost. Yet no one knew that it was lost, and therefore there was no desire to recover it.



ST. JOHN'S CHURCH, LEEDS.—EXTERIOR.

As an illustration of the survival of the Gothic feeling, or of delight in the earlier style, we may refer to St. John's, Leeds. It was consecrated in 1634.

Of the churches of the Renaissance I will here say only a few words. The greatness of Wren is shown as conclusively in St. Stephen's, Walbrook,

as in St. Paul's Cathedral. His steeple of Bow Church is almost as famous as his great dome. Wren's pupil, Hawksmoor, has left fine and impressive work in St. Mary's, Woolnoth, and St.



ST. JOHN'S CHURCH, LEEDS.—INTERIOR.

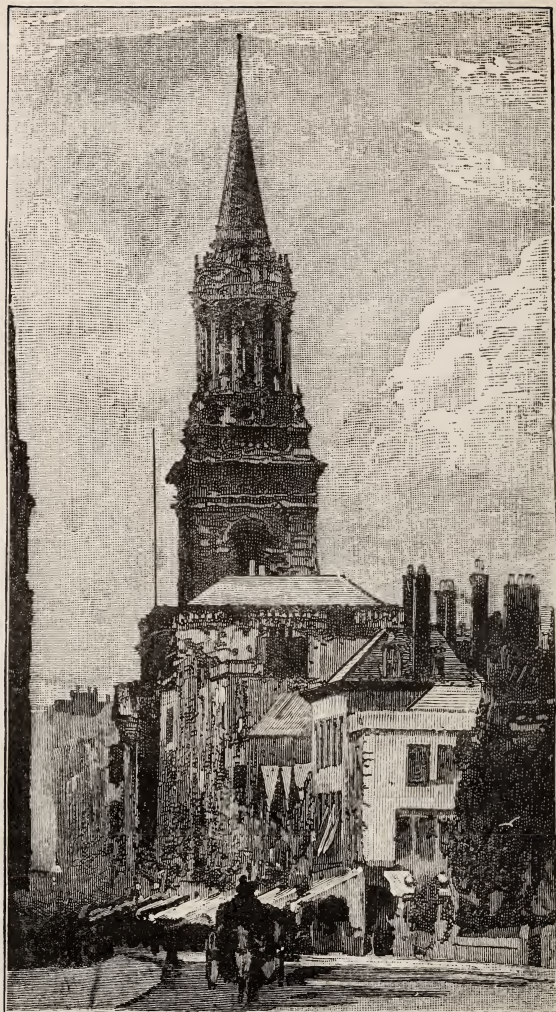
George's, Bloomsbury. To Gibbs belongs the credit of the very fine portico of St. Martin's-in-the-Fields, and St. Mary's, in the Strand, which I sincerely hope may survive the modern rage for clearing away,

which would even deprive us of St. Margaret's, Westminster. Many churches of those days have beautiful wood-carving of Grinling Gibbons and his school. The church of St. Marylebone, later, was



BROCKENHURST CHURCH, NEW FOREST, HANTS.

fitted up with costly woodwork; and there is carving to be admired in St. Peter's, Liverpool, architecturally, I suppose, the poorest which ever served as a Cathedral of our Church.



ALL SAINTS' CHURCH, OXFORD. FROM THE HIGH STREET.
Architect : the Musical DR. ALDRICH, Dean of Christ Church.

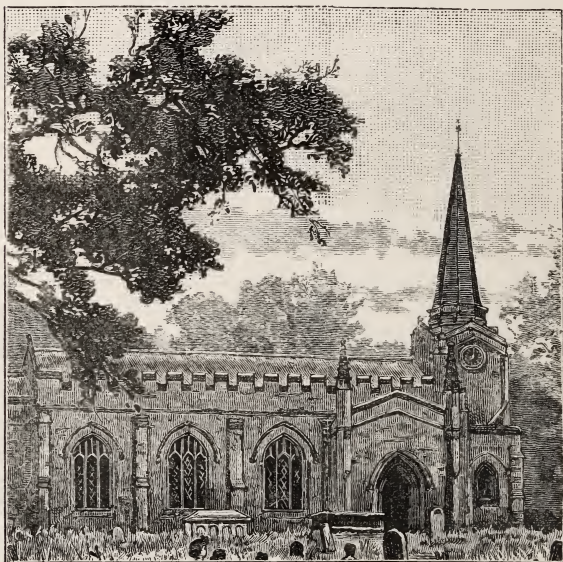
But many of the classical cornices given to our towers, and the octagonal and other erections on their summits, such as those of Brockenhurst, Hampshire, or of Old Windsor, may be forgiven. It would by no means be wise in many cases to pull down even those which at first sight might appear



BOOTLE CHURCH, LIVERPOOL.

out of keeping with the buildings to which they belong. Especially are these little upper belfries generally pleasing and picturesque. They are, indeed, as far as architectural principles are concerned, to be compared with those which crown the

great towers of Italy and Spain. If that of St. Giles', Cripplegate, together with the brick story beneath it, were to be taken down from the top of the Gothic tower, London would greatly lose. As it now stands above the old gables to one looking



LEXDEN CHURCH, COLCHESTER.

down Red Cross Street, the view is one of the most striking and picturesque which the City still retains.

But whether in the Quarries at Shrewsbury or in

St. Pancras, how gladly should we welcome one of our own old Gothic churches instead of the Renaissance or the Greek ! So the Revival came to pass.



BISHOPSTOKE CHURCH, HANTS.

St. Pancras was answered by St. Luke's, Chelsea. Pugin arose, to whom there was nothing on earth

worth living for but Gothic Architecture and the Sea. There was a revived Perpendicular, a revived Decorated, a revived Early English. Faults in all, but earnestness in all no less. Again there is the counter swing of the pendulum, and together with Queen Anne houses we have a tendency to a repe-



BROMFIELD CHURCH, SHROPSHIRE.

tition of the experiment of Perpendicular churches ; though from Truro to Cullercoats Pearson is steadfast in his allegiance to the earlier and nobler style. The churches of Burges, Butterfield, and Scott, must also be mentioned, as among them there are very fine works. Butterfield's two well-known churches

of All Saints' and St. Alban's have no east window, —like the very early church of Bradford-on-Avon, and almost certainly Escomb. But Butterfield has sadly erred in over-painting some of his churches. His restorations at St. Cross, and Ottery St. Mary,



ST. NICHOLAS CHURCH, COLCHESTER.

[The tower and timber spire added at the Restoration by Sir Gilbert Scott.]

are, I think, very bad in this respect. Even if they were originally so coloured, still we need not renew and perpetuate a glaring fault. And the brightly-painted zigzags of the one, and the brilliant lines

upon the vault ribs of the other, destroy all delicacy and all sense of ærial distance. There is a glare



BISHAM CHURCH, BERKS.

of gaudy colour, and in effect the destruction (by one-half) of the scale. Even Scott so erred at Ely.

Delicately carved bosses are perfectly beautiful with the light and shade upon the pure stone. They become utterly vulgar in red and green paint. And at Exeter the architecture is sacrificed to the ecclesiologist or the decorator. The style of orna-



MAPLE-DURHAM CHURCH, OXFORDSHIRE.

ment upon our greatest length of vault is varied. The painter breaks what the architect had left unbroken. In the choir of Sherborne, however, we have a noble restoration of colour. There is nothing obtrusive. All is rich, harmonious, and solemn.

For the two greatest Romish churches of our

time the styles have been sought abroad—the Renaissance Brompton Oratory by Gribble, and the Westminster copy of the Vienna Votiv Kirche by Herr Ferstel, at the cost of Sir Tatton Sykes.

But, in conclusion, we turn back for another glance at our old churches. Every one is full of in-



BROMLEY CHURCH, KENT.

terest, full of charm,—“Like one that never can be fully known.” Every one has been the home of our beloved Liturgy, of which it may seem difficult to decide whether in its pleading before the Throne it be more eloquent and tender as expressed with all the splendour of the most stately ritual of the

Cathedral, or in the simple tones of village pastor, village congregation, village choir.

It is not only from the grandest monuments of Architecture that pleasure is to be derived. The Geologist finds matter for delight in the tiniest



CUCKFIELD CHURCH, SUSSEX.—BEFORE RESTORATION.

fossil shell. The Botanist in the most slender blade of grass as really as in the mightiest trees of the ancient forests of the Western World. So likewise does the lover of Gothic Architecture know that his familiarity with its greatest works only

causes him all the more to appreciate the least—to find pleasure in them and all that surrounds and illustrates them. Thus all his rambles are the fruitful sources of delightful reminiscences. Bare chalk downs, lovely valleys, level fens—Cumbrian Edenhall seen through its noble avenue, Kirkoswald with its tower remote upon the hill above, St. Ninian's lying within the sweep of the shining



PENSHURST CHURCH, KENT.

Eamont, Erbistock deep-meadowed by the rushing Dee, Bisham by the silently flowing Thames, Stone where the chalk forms so bright a background for the foliage and leads the eye onward to the training ships, West Walton where from Roman days the embankments have kept back the sea, and Castle Ashby beneath the shadow of the Great

House where the broad avenue is so thickly strewn with buttercups and closed by the gilded iron-work that when the summer sunlight floods it, the semblance seems to pass into the realization of Prophecy, and we stand upon the Golden Meadow and before the Gates of Gold.



BOLDRE CHURCH, HANTS.

But everywhere, amid the apple woods of Hereford and Devon—where Heysham with its rock-hewn graves looks over the treacherous sands of Morecambe Bay, and where Cromer beholds the

summer sunrise and sunset across the waters of the North Sea, from Landewednack above the Lizard whence the two shining eyes send off to eyes that look back upon them through their tears the last farewell glance from England, to the far limit of Berwick upon the Tweed so rich in story—there is interest to be found not only inexhaustible, but never in the least degree to be weakened nor diminished.

Each one of these Homes of Prayer calls forth our strongest and most varied sympathies as we look upon it. Beneath that bit of Norman corbel the swallow of eight hundred summers hath found a nest where she could lay her young. The very wall supporting it bears witness that for a time the Englishman submitted to a stranger's rule and influence. The men who carved that Early English capital were full of the spirit of freedom, and over their work talked exultingly of Runnymede, and how the Great Charter had at last been signed by the passionate and beaten king. The very stone is exulting yet in the recollection of it all. Here, when this window was put in, there was much to ask and tell of Lewes and Earl Simon, of the Parliament, and Prince Edward of the English name. The time was not so earnest when these flowing and pretty lines were wrought. And there was the less care for the work of God's House when York and Lancaster were in arms. Think that here were prayers for those with Harry,

the king, when he went forth to Agincourt, and widows' prayers when news came from Tewkesbury. Here may have been longing for clearer knowledge, and doubts when the preacher was too strong whether the right were not on the



MILTON CHURCH, HANTS.

Lollards' side. Here, prayers for the courageous Queen, and tears of thankfulness that the proud fleet of Spain had been swept away. And here is evidence of the stern Puritan resolve, and con-

tempt of all but righteousness. Here have been prayers for men with Raleigh on the Spanish Main—for those who fought in the wars of Marlborough



MONASTERY OF INCHCOLM.

and Wellington. The men in the fleets of Copenhagen were remembered here, and those who heard

the thunders of Trafalgar. Here, too, the conscience most heavily laden with the knowledge of evil—here the most sensitive and finely wrought heart and mind, of texture too delicate for the rough wear and tear of worldly work, stretching out helpless hands in vain amid the darkness for sympathy and help, has found the interpretation of all yearning and has passed into peace. Here, to this day, arise the prayers around the Font, and at the Holy Table. Here the dearest have been laid to rest. Here still ascend the prayers for home, for those in India,—in Africa :—for wise rule, and holy thought, for brave life, and the everlasting peace,—the sanctification of the Spirit—the victory of Christ,—the peace of God.



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